
 THE
MODERNS
CONJURER

 AND 
DRAWING ROOM
ENTERTAINER
BY · C · LANG · NEIL

Explaining and 
illustrating tricks by
J · N · MASKELYNE

 TREWEY 

· CHARLES BERTRAM ·

· NELSON DOWNS ·

· M^{RS} · PATRICE ·

· PAUL VALADON ·

AND OTHERS.

01079. THE MODERN CONJUROR

And Drawing Room Entertainer, by C. Lang Neil. Introduction by Charles Bertram, explaining and illustrating tricks by Maskelyne, Trewey, Bertram, Downs, Patrice, Kennard, Valadon, DeManche, Lewis, Stanyon and others. With over 400 illustrations from photographs of actual tricks. Demy 8 vo., cloth. Just out. American edition, price, **\$2.00**. English Price, **\$2.50**



*The JOHN J. and HANNA M. McMANUS
and MORRIS N. and CHESLEY V. YOUNG
Collection*

250

THE MODERN CONIURER

THE
MODERN CONJURER

AND DRAWING-ROOM ENTERTAINER

BY

C. LANG NEIL

WITH AN INTRODUCTION BY

CHARLES BERTRAM

EXPLAINING AND ILLUSTRATING TRICKS BY

J. N. MASKELYNE

TREWEY

CHARLES BERTRAM

T. NELSON DOWNS

MDLLE. PATRICE

PAUL VALADON

H. DE MANCHE

L. GRAHAM LEWIS

FRANK KENNARD

ELLIS STANYON

AND OTHERS

WITH OVER 500 ORIGINAL ILLUSTRATIONS FROM PHOTOGRAPHS

Philadelphia : J. B. Lippincott Company

London : C. Arthur Pearson, Ltd.

1902

A.G.V
930

PLYMOUTH
WILLIAM BRENDON AND SON
PRINTERS

**The JOHN J. and HANNA M. McMANUS
and MORRIS N. and CHESLEY V. YOUNG
Collection
Gift—Oct. 12, 1955**

CONTENTS

SLEIGHTS USED IN CARD TRICKS.

	PAGE
Two-handed Pass	35
One-handed Pass	38
To Palm Cards	40
To Palm Cards from Bottom of Pack	45
Continuous Back and Front Palm	46
False Shuffle	51
To Force Cards	55
The Change	57
Dealing Seconds	59
Dealing Seconds from Bottom of Pack	60
To Change Front Card	62

SIMPLE CARD TRICKS.

Telling Cards Cut by Audience	67
Catching a Chosen Card from Pack in the Air	69
Novel Discovery of a Chosen Card	71
To Shake a Card through a Handkerchief	73

ADVANCED CARD TRICKS.

Manipulations with Cards	79
Passing Twelve Cards up Sleeve	83
The Diminishing Cards	92
Back Palming and Recovery of Four Cards	97
Discovering a Chosen Card Blindfolded	102
The Three Card Trick (a new method)	107
The Rising Cards	113
The "Thurston" Rising Cards	119
The Four-Ace Trick	124
Passing Cards from Pocket to Pocket	133

857h

SLEIGHTS USED IN COIN TRICKS.

	PAGE
To Palm	141
To Pass	143
The Continuous Back and Front Palm	144
The French Drop	152
To Change a Coin	153

TRICKS WITH COINS.

To Extract a Coin from a Pocket-handkerchief	159
The Cap and Pence	163
Disappearance of a Coin Wrapped in Paper	168
Ten Coins Passed from Left Hand to Glass in Right	172
The Aerial Mint	176

TRICKS WITH BALLS.

The Cups and Balls	183
The Billiard-ball Trick	192

HANDKERCHIEF TRICKS.

Production of Hen's Eggs from a Handkerchief	203
The Sun and Moon Trick	207
The Handkerchiefs and Soup Plate	215
Handkerchief, Watch, and Glass	220
The Changing Handkerchiefs	227
The Mysteriously Joined Handkerchiefs	231

MISCELLANEOUS TRICKS.

The Chinese Rings	241
Coin, Card, and Paper	249
The Mutilated Parasol	255
The Flag Trick	266
The Ring on Stick	273
The Flower Trick	275
The Tambourine Trick	280

PARLOUR TRICKS.

Two Corks	288
Suspended Knife	289
Safety Reading Lamp	289
To Balance Plate on Needle	290
Bottle Cannon	290

CONTENTS

7

PARLOUR TRICKS.

	PAGE
Shark in Fish-pond	291
Novel Soup Tureen Stand	292
Simple Handkerchief Trick	292
Dodge with a Sixpence	293
Experiment with Corks	293
Pins into Glass Full of Water	294
Magnetised Paper	294
A Simple Coin Trick	295
To Pick up Floating Ball	295
Home-made Cinematograph	296
Egg and Bottle Trick	297
Wineglass Puzzle	297
To Pass Yourself through a Playing Card	298
Perpetual Motion	299
Housekeeper's Weighing Machine	299
A Dangerous Trick	300
Atmospheric Pressure	301
To Lift Three Matches with One	301
Cup of Tea on Knife	302
To Balance a Pencil	302
Brute Force Useless	303
New Umbrella Stand	303
Electricity on the Spot	304
"Try-your-Lung Power"	305
A Cheap Sprayer	305
Cardboard Figure Blows Out and Lights Candle	306
Superior to Spirit-level	307
Objects Suspended without Support	307
To Lift Four Straws with a Fifth	308
A Ludicrous Experiment	308
A Similar Feat	309
Burnt Thread	310
Dancing Bubbles	310
Boring Hole through Halfpenny	311
How Water Deceives	312
Novel Way to Slice a Pear	312
Japanese Ball Trick	313
Magnetised Marionettes	314
Bridge of Matches	314
To Empty Glass of Water with Bottle	315

PARLOUR TRICKS.

	PAGE
Boring Hole through a Pin	315
Egg Spinning	316
Suspending Glass of Water	317
A Scissors Puzzle	317
The Travelling Egg	318
 PLATE SPINNING	 321-328
CHAPEAUGRAPHY	331-349
PAPER FOLDING	353-370
SHADOWGRAPHY	373-387
BOOKS ON CONJURING	389-412

PREFACE

A HAPPY combination of circumstances, such as has not arisen in the past, enables me to offer to the public a complete book upon Natural Magic and Drawing-room Conjuring, in which many mysteries are explained and illustrated by novel, thorough, and practical methods.

Though not a practical expert—and perhaps on that account better able to look at things from a learner's point of view—I have for many years kept abreast with the progress made by modern magic and its literature. It has also been my privilege to enjoy the acquaintance, and in many cases the intimate friendship, of the greatest present-day professors of legerdemain and of kindred accomplishments. This has brought me into familiar touch, both before and behind the scenes, with the methods and finished achievements of the most brilliant magicians of the time, and perhaps the fact that I can never hope to rival them in any way may have made them more ready to discuss with me their favourite fakes.

These combined advantages of watching the game, and of close acquaintance with its rules and exponents, have most forcibly convinced me that complete success in all notable illusions, and particularly in

popular drawing-room conjuring, depends upon niceties of manner, speech, and gesture, quite apart from the necessary action of the tricks. Two men may perform the same feat with equal dexterity and effect, so far as the deception of their audience is concerned; each may have followed skilfully the lines which govern the perfect presentation of the particular trick, but one has added to it many subtle touches of his own, which stamp him with the hall-mark of supremacy, and set him head and shoulders above the other.

There are nowadays so many who can do something in the way of conjuring, that even to amateurs a knowledge of these finished touches must be valuable, and this is just what has been lacking in the instructions that were given by previous writers on this fascinating subject.

It has been my good fortune to secure advantages in this direction which have not been possible to others, inasmuch as all the illustrations which explain the exact working of the various illusions are photographs from life of the conjurers whose tricks are given, and these experts have themselves seen, and by their advice improved, my renderings and descriptions of their feats.

A novel feature has also been introduced, for I have been able to show that there is a pleasant and profitable field for ladies in the realms of conjuring. In proof of this I have but to point to the photographs of tricks by Mdlle. Patrice, who has made a success of drawing-room magic for some years.

PREFACE

11

My heartiest thanks are due for much friendly assistance to Messrs. J. N. Maskelyne, Trewey, Charles Bertram, Paul Valadon, Nelson Downs, Frank Kennard, H. de Manche, L. Graham Lewis (a very clever amateur conjurer, who would have been in the first flight of professionals had not the golden paths of commerce claimed his energies), Ellis Stanyon, and Mdlle. Patrice. Without their aid and counsel this book could not have been produced, and to them much of the credit is due for this addition to the bibliography of conjuring.

Special thanks must be given to my friend Mr. Charles Bertram, whose name is a household word in this connection, for his approval of the advance proofs, and for his Introduction.

C. LANG NEIL.

LONDON, 1902.

INTRODUCTION

BY

CHARLES BERTRAM.

MUCH has been written from time to time upon the subject of legerdemain and modern conjuring, and it might seem that little remains to be said upon the subject; but in this volume is opened quite a new field of interest. Hitherto books upon conjuring have been marked by a certain sameness of style, while illustrations drawn by hand have failed to convey accurately the proper method of making passes and movements necessary to the smart finish of a trick or illusion.

Mr. Lang Neil has conceived the happy idea that all the illustrations in his book on Modern Conjuring shall be quite up to date, and actual photographs of skilled professional conjurers, accompanied by specimens of their cues and patter which cover the movements. This, to my mind, is the most thorough and practical way of teaching the beginner, and of giving many finishing touches of subtle art to the adept. Those who have posed for these illustrations include most of the leading drawing-room magicians, and the pictures show a variety of dexterous methods and perfected styles.

Most books upon conjuring seem to assume that the reader is already to some extent proficient in the art, and are written in a manner suitable to the professional entertainer who knows perfectly how to "palm," "pass," or "glisser." The author in his treatise has, on the contrary, opportunely provided a genuine boon for all who are ambitious to shine in the mystic world, inasmuch as no little item or phase of a trick is assumed to be familiar to the reader, but each is thoroughly explained, and illustrated by photographs taken in the very act of performance from the pose of a practised professor.

Almost every exponent has his peculiar mannerisms, which give an individuality to his methods, and all possible opportunities should be taken to study these characteristics, and to bring them into appropriate use. Some conjurers are naturally humorous, and for these to assume too profound an air would be a great mistake; on the other hand, one who has the valuable gift of gravity would not do well to renounce this solemn air of superior wisdom, or to take to making random jokes, and acting the low comedian to catch a laugh.

Much, too, may depend upon the judicious management of an audience. A magician should possess a natural store of animal magnetism, and a nimble tongue, and on coming before an audience should strike the keynote at once, and know in a moment when he holds them in control. If he hesitates in his words or work, and shows any lack of confidence, he will cause his audience to flag, and perhaps to

ridicule his efforts, just when they should be hanging upon his every syllable and movement. If he sets to work with easy confidence, and appears to believe himself actually able to produce supernatural effects, he will carry the company with him, and so command success.

A beginner, even when fairly expert, cannot expect to present his experiments always without hitch or accident, for even in the most skilful hands mistakes and mishaps occur. Something unlooked-for happens, some little piece of apparatus is missing, and so the proper issue of a trick is prevented. The novice must therefore not be discouraged, and in the event of any such mischance must never admit an absolute failure, but bravely bring the trick to the best conclusion he can arrange on the spur of the moment, although it may not be the brilliant finish he had proposed.

That famous French conjurer Robert Houdin was once asked by what trick he judged a conjurer's ability. He replied that he should not estimate his cleverness by the execution of any particular trick, but rather by the manner in which he got out of a difficulty. No doubt Houdin was right, for nothing requires more nerve and adroitness than to gloss over an accident, bring about a result of some plausible sort, and beat a creditable retreat from an awkward position.

I remember that I once saw a conjurer whose programme included the old Welsh rabbit trick. He proceeded to concoct the "rare-bit" by cutting up some cheese and placing it with the other ingredients

into the saucepan, which was then held over a fire made in a gentleman's hat. The upshot of the trick is to discover in the saucepan a real rabbit, but on this occasion a kitten was produced. The conjurer, with ready wit, explained this by stating that he had inadvertently used *Cheshire cheese*, and so had brought out a Cheshire cat!

I was performing in Allahabad, India, recently, and in the course of one of my tricks I asked for someone to come out on to the stage to assist me. A gentleman came up, and I, wishing to impress upon the people that he was not in collusion with me, said to him, "Now, sir, you are not a confederate of mine, are you?" "No, certainly not," he replied. "We have not entered into any arrangement for this trick?" "No." Then I added, by way of further emphasis, "You have never seen me before?" "Oh yes, I have," he said; "I've helped you in this trick in Glasgow, Edinburgh, and Tamworth." Roars of laughter followed, in which I had to join, but I made a good friend.

It is not quite in my line to write an introduction to a book on conjuring; it is much more my habit to deceive an audience. But there is, I assure you, no deception in my assertion that these pages, excellent alike in letterpress and illustrations, form a most welcome addition to the practical literature of magic. The author is to be heartily congratulated upon his admirable collection of really valuable conjuring practice, and upon the splendid series of photographs which illustrate and enrich his work.

With the greatest possible pleasure I recommend these fascinating pages to amateurs and experts, as the finest and most reliable work upon Modern Conjuring and Feats of Dexterity that has ever been produced.

C. B.

LONDON, *August*, 1902.

THE PRINCIPLES OF NATURAL MAGIC.

“IT is the quickness of the hand deceives the eye” was a maxim correctly applied to the performances of the earlier conjurers, whose skill was of the juggling order. It is also in some degree applicable to the recent type of coin and card manipulation, which has been made the vogue by several very clever American performers. But as descriptive of the secrets of conjuring and magic (I always use the word in its natural, not the supernatural sense) it is entirely erroneous.

The magician or the drawing-room conjurer who desires to create real illusions—that is to say, to quite deceive his audience as to all he does—must rely on much more cunningly constructed foundations for his schemes than mere quickness of the hand.

The juggling order of sleight of hand is most interesting and clever, but is only a branch of natural magic. The performer who takes a card or coin and apparently throws it into space, immediately showing the hand which held it quite empty both back and front, has astonished his audience—he has not deceived them—for, unless aware of the working of the back and front palm, the spectators have no idea what has become of the card or coin. They have not been led to think it is anywhere. They merely wonder what he did with it and admire the quickness of the manipulation which made the object disappear without their being able to follow it. In fact, an extremely smart juggle has been effected.

Conjuring consists in the performer’s audience being led to believe that certain definite actions have been carried out

before them, while they presently discover that the results of those actions are something directly contrary to any natural law.

They immediately recognise that they have been deceived completely, but without knowing how or when the deception took place, for they are not fools enough, nor is it desired to make them think, that the supernatural has occurred.

It is thus the mind of the spectator which must be deceived.

I have often heard conjurers say that boys and young people have much quicker brains than grown-up people. This is quite a fallacy. The difficulty of deceiving young people lies in the fact that their brains, not having had the practice of those of their elders, act *more slowly*, not more quickly. Display *cause* to the quick thinker, and *effect* springs of itself instantaneously before him. Thus the cleverer the man the more easily may the magician deceive him. Take a most simple instance of even the juggling order of magic. The performer has a ball in his hand, and with an upward motion throws the ball into the air. The active mind unconsciously and in a moment associates the effect (the flight of ball in air) with the cause (the upward motion). At the second upward motion of the performer's hand every eye in the audience follows the upward track, where the ball should rise; and so strong is the "perception of repetition," that a distinct interval of time has elapsed before the fact that the effect did not this time follow the cause has reached their minds. That interval has been sufficient for the magician to have vanished the ball just as he may have desired.

Imitateness is inherent in every human mind, and lends in the above instance the greatest possible assistance to the magician. It supplements the cause and effect association in the case of the educated mind, and in that of the child's or uneducated mind is an even stronger ally of the conjurer. As he moves his hand upward his head and eye markedly follow its course and that of the ball in its flight. His head and eye also follow the imaginary flight at the second effort,

and every other head and eye in the audience, through unconscious imitativeness, also follow in varying degrees of accuracy both the real and imaginary flight.

What has happened is that the magician has led his audience away from what has really happened by inference. From the result of the first throw they infer the result of the second, and the inference is emphasised by the conjurer's gesture in making his head and eyes follow the first and genuine and also the second and false throw.

There is yet another and more certain method of drawing away the attention of the audience from what is really being done. The performer's conversation is arranged to divert the minds of those present, and to hold their interest on a subject unconnected with his real doings. They may be directly or indirectly, quietly and slowly, or quickly and suddenly diverted. Speech was given us to conceal our thoughts, and the magician goes one better, and uses it to conceal his actions also. To the drawing-room conjurer the most important weapon of deceit is his cunningly arranged conversation.

From all this it must not be supposed that skill in legerdemain can be neglected. It is essential that the hand must be in absolute accord with the mind, and let no one fall into the fatal mistake of neglecting the acquirement of a perfect power of manipulation of cards, coins, and all objects to be made use of. In the foregoing remarks this ability is assumed as a *sine quâ non*, for no amount of diversion of the spectators' mental and ocular vision will serve if the hands are not ready at the right moment to do their task.

Sleight of hand is to be acquired by anyone who will give sufficient patience and practice. Hence my emphasising the other principles, which involve more than mere practice.

In addition to all the above means of mystery, there is at the call of the modern conjurer a wide variety of apparatus. Not the old-fashioned large and showy pieces—I might almost say of furniture—but tricky little devices, the existence of which, far from being used to impress the audience, is never even made known to them.

Optics, hydraulics, pneumatics, magnetism, electricity, and other sciences are all made the servants at one time or another of the modern conjurer.

Enough has now been said to put the inquiring mind on the track of the main principles of magic, on which alone a large volume might be filled ; but the object of this book is to show the practices used in a variety of tricks rather than to discourse upon the principles involved.

MANNER AND GESTURE

IN drawing-room conjuring these two points are perhaps the principal items contributing to success. What they should be is summed up in the one word *natural*. A movement or a mannerism which is natural to one person is the opposite when made by another ; hence everyone must more or less fix their own method of displaying tricks. The best advice that can possibly be given to the student of natural magic, and, for the matter of that, also to its professed exponents, is, go through every action you have to make in any trick that is to be acquired, *actually doing* everything which you will *pretend to do* when displaying the experiment, watching yourself in a mirror as you do so. For instance, if it be necessary to palm a coin whilst apparently transferring it from the right to the left hand. Take your coin, actually place it in the left hand, mark every detail of the whole movement. Now when you come to the make-believe, and the right hand retains the coin, see that the movement presented in the glass coincides exactly in minutest detail with all that you actually did before.

If something is to be taken from a *servante* under cover of the picking up of a hat or other object from the table, first take the hat alone, watching your glass, then take the object and hat, seeing that your mirror portrays nothing which was not in the former movement.

No two people do the simplest of simple actions quite alike. Watch a dozen people pick up a hat from a table ; each one will have some variation from the methods of the rest. The conjurer must learn what are his own particular

movements and manner in handling objects, picking up objects, dropping objects, etc., so that he can fit his sleight of hand to them. Many a person has special methods of handling things which are particularly adapted to be made use of at such a time; but this such an one would never do, owing to his unconsciousness of his own habits of action.

As to manner, again, everyone must choose his own. There are three principal styles, which I may term—

- (1) The profound or mysterious.
- (2) The humorous.
- (3) The natural conversational.

The first is the most difficult to make a success of, for in it the performer must by inference, if not by actual declaration, assume profound powers of magic—one mistake will turn his dignified mystery into the ludicrous—and he voluntarily dispenses with the “boniment” or “patter” which is the staple stand-by of his more talkative rival.

In a word, it is only the most accomplished conjurer (and he should at that be gifted with a naturally mysterious appearance and manner) who may adopt the profound style in these enlightened times.

The second is the most usual and perhaps the easiest of the three to acquire.

The third is for the drawing-room conjurer, and for the amateur in particular, the most advantageous.

To be naturally conversational with an audience without becoming “familiar,” and so losing the “mental hold” which is essential, is no easy matter, and the greatest forethought must be exercised in the arrangement of patter—the wording of the most trifling question may alter the whole “temperament” of the audience, which the performer has up to that time been most carefully working them up to.

As being the best method for drawing-rooms, most of the patter in tricks described throughout this book is designed for the No. 3 style, which I have termed “the conversational.”

Gracefulness of movement and gesture are essential to every style of conjuring, and this is where many professional performers, and most amateurs, fail. In the course of this book there are a few illustrations which at first sight might seem superfluous; whole-length figures of the performers are shown where the description is confined to the actions of the hands and the patter. In all such instances some point of graceful posture is shown, and the learner is advised, as far as possible, to adopt a style similar to that depicted in the photographs. They include several of the most "artistic" as well as the cleverest of modern conjurers.

THE CONJURER'S CLOTHES

For Men.—Ordinary clothes with a few extra pockets in convenient places are all that is necessary.

Inside the coat tails, be it “Frock,” “Morning,” or “Evening” coat, a couple of large special pockets called *profondes* are placed. The openings of these are made on a slight slant—low at the front and a little higher at the back. The height at which they are placed is such that when the arms hang naturally down the knuckles of the hands reach just to the centre of the openings of these pockets.

At each side of the back of the trousers is placed a small pocket just above the thigh. These are termed *pochettes*, and are of a size to hold conveniently a billiard ball, or any other small article.

These are the four main pockets, and all the tricks described in this book require no others, though in some cases the ordinary ones come also into use.

For producing rabbits or large objects, a couple of big pockets may be let into the coat higher up under the arms, also with oblique openings.

Inside the waistcoat, along the bottom of its front, may be placed a long shallow pocket to hold “vested” objects. In some instances it is as well to attach a band of broad elastic round the bottom of the waistcoat to prevent these from falling out prematurely. If the performer be of portly build this elastic will be superfluous, but to others it is very useful.

For Ladies.—Fashions change so rapidly that it is impossible to lay down exact positions for a lady's conjuring

pockets. One good-sized pocket at each side at the back of the skirt just over the hips can generally be managed.

If a belt or sash forms part of the dress, it provides the opportunity for several little pockets, which may be let into it of sufficient size to hold a coin, piece of paper, etc.

If there are revers on the bodice, each may conceal a little pocket behind it.

Sometimes straight or sinuous embroideries or tucks or flounces run across or down skirts, and these will admirably conceal the openings of pockets of greater or less size.

In evening dress a pocket may be let into each side of the opening at the chest.

With these few hints a woman's ingenuity will require no further direction in the matter of pockets.

THE WAND

THE days have long since passed when the magician made his wand mainly responsible for the wonders he worked, attributing all sorts of mysterious powers to its influence; and yet nowadays the wand is even more necessary to the conjurer than it was when he led his audience to believe it indispensable. This is quite in keeping with one of the principal axioms of conjuring. The least important part of the progress of the trick is always emphasised to the audience, and the vital parts are smoothly glided through as though of little moment.

When the apparatus employed was large and impressive, and the trick was effected by its means, it served the conjurer's purpose to draw all possible attention to the marvellous powers of the wand in order to divert attention from the real source of the mystery; but nowadays drawing-room conjuring depends so much on pure sleight of hand and apparatus the existence of which must be concealed from the audience, that the wand comes in most opportunely to aid in screening what is palmed, and on this account the skilful modern performer draws no attention whatever to it, but uses it nine times out of ten apparently as a convenient pointer. His assistant from the audience in, say, a card trick is asked to touch the heap or heaps on the table with the wand. The idea conveyed to the minds of the spectators is that no one touches those heaps with the hand, so that there can be no deception! They remain ignorant of how the holding of the wand previous to handing it to the assistant helped the performer also to hold unseen the palmed cards in his right

hand, or the coin, ball, or what not, according to the trick in progress.

To use the wand with discretion, naturally, and gracefully, must be the aim of the learner. When the performance is over the audience must not remember that a wand was used at all, except it be in a few cases, when they might, in describing a trick, say, "But he never touched it with his hand at all; he picked it out with the tip of the wand, so he could not have changed it then."

From these considerations it naturally follows that a perfectly plain wand is best. The usual black ruler (about half-inch in diameter) with plated end pieces is, perhaps, the handiest, though there are obvious advantages in a plain black without the bright ends.

Quite a number of trick wands are to be bought for coin manipulation, fish production, etc., and they serve their purpose well in certain stage tricks; my advice, however, to the drawing-room conjurer is to leave them severely alone.

THE TABLE

OF conjuring tables there is perhaps a greater variety than of trick wands, but here again the drawing-room conjurer is advised to eschew them all. It is true that very startling effects can be obtained by means of traps—traps plain, traps with pistons, traps with chutes, and traps with bands to withdraw and replace objects. For stage illusions they are most useful, but in a room the magician, and especially the amateur, should be ready to use any small table which may be at hand.

All the experiments described in this volume require no other fittings to the table than a *servante*, *i.e.* a little tray out of sight at the back of the table, to be used for dropping things on to, or picking them up from, unknown to the audience.

Neat portable *servantes* may be bought which fix instantaneously on to any table, and in most cases even these may be dispensed with. If a small coloured cloth be thrown over an ordinary chessboard table, so doubled that it falls about five or six inches over the front and as far over the back, with the two corners at the rear pinned up level with the surface of the table, a sort of trough is formed along the back of the table which serves the purpose admirably. The size of this tablecloth *servante* can be regulated by the performer to suit the size of the objects he is using at each particular performance.

For conjuring in one's own house just such a table should be used, or a round gipsy table, in which may be inserted several "fakes," if it be the performer's desire. The round-topped tables with brass stands sold by dealers are good for

stage use, but quite out of place in a room where the conjurer's success depends on the natural tone of his manner and surroundings. The introduction of a table which would not under ordinary circumstances be in the room at once detracts from this air of genuine unpreparedness under which the modern conjurer professes to perform his prodigies.

SLEIGHTS USED
IN CARD CONJURING

THE TWO-HANDED PASS.

(Sauter la Coupe.)

CHARLES BERTRAM'S METHOD.

(The photographs are of Bertram's hands making this pass.)

Hold the pack in left hand as if about to deal (Fig. 1), and open the cards at the middle, or at whatever part of the pack



Fig. 1a.

Back view of Fig. 1 showing the little finger inserted at point of division.



Fig. 1.

Left hand holding pack and inserting little finger at the place where the cards are desired to be divided.

the pass is to be made, inserting the little finger of the left hand (Fig. 1 a).

Advance the right hand towards the pack, and whilst doing so open the left hand so that the cards will be open—at the top about an inch, at the bottom two inches. (The half of pack above the little finger we will call No. 1, and that below No. 2.)

This brings No. 1 half (Fig. 2) obliquely under the fingers of the right hand. The second, third, and little fingers must be kept close together, so as to form a



Fig. 2.

The fingers of left hand just beginning to bring down No. 1 half.

screen. The *first* finger and thumb grasp No. 2 half at top and bottom of cards. The fingers of left hand draw No. 1 half downwards to clear No. 2 half (Fig. 3). At the same time the thumb of left presses on the centre of top side of No. 2 half, which has the effect of turning it, the first finger and thumb of right hand acting as pivots. This pressure raises the bottom side of No. 2 half, enabling No. 1 half to clear it easily. As soon as it is clear the left fingers are closed up, bringing No. 1 half up underneath No. 2 half (Fig. 4). The fingers of both hands square up the cards, and the pass is finished.

This pass must be practised in front of a looking-glass, and all made to blend into one instantaneous movement, which must be quite noiseless and also quite unseen, the right hand being all the while held in such a position as entirely to screen No. 1 half in its removal and replacement beneath No. 2 half. In the photographs the hands have been held round a little to allow

of a side view exposing all the positions, and the distance by which the No. 1 half clears the No. 2 is much greater than is necessary except for the purpose of this explanation. The audience see only the back of the right hand during the pass.



Fig. 3.

No. 2 half drawn down by fingers of left hand, clearing No. 1 half. Note position of left thumb pressing on centre of No. 2 half, the first finger and thumb of right hand acting as pivots. Also note position of first finger of left, which keeps No. 1 half from falling out of position.



Fig. 4.

Fingers of left hand closing up and bringing No. 1 under No. 2.

The learner should bear in mind that this pass is the most important of all points to acquire to perfection, for it is the basis of, or used in, almost every card trick which requires any sleight of hand. It is by means of this pass that any card placed by a member of the audience into the pack is secured by the performer, or a sight of it obtained; in fact, without proficiency in this pass (for no other pass is absolutely necessary) no one can conjure cleverly with cards.

My description of this "two-handed pass" differs in several important points from any I have yet seen published, in that no one to my knowledge (not even the well-informed Professor Hoffmann himself) has explained that by the thumb and *first* finger of right hand gripping ends of No. 2 half a much better screen is obtained for the whole movement by second, third, and little fingers being together, and more important still is the advice that No. 2 half is *levered up by the thumb of left hand*, and not, as is always advised, *raised by the second and third fingers and thumb of right hand*, which necessitates a movement of the right hand.

The result of Charles Bertram's method is that the right hand comes to the pack ostensibly to square up cards, and remains *dead still* as a screen for the operation of removal and replacing at bottom of half No. 1, which is done in the fraction of a second by left hand under the complete cover of right.

The slight movement of the right hand (in order to raise No. 2 half) usually made by conjurers when making the pass, as elsewhere described, lets the audience see something is being done, even if they cannot see *what* it is.

I have dwelt at some length and repetition on this point on account of its importance. It is certain that if my book contained no other novelties than this and the method of palming which follows, it would still justify its existence, such improvements are they upon any previously published methods. At the same time, the credit for their inclusion is entirely due to my friend Mr. Charles Bertram.

THE ONE-HAND PASS.

CHARLES BERTRAM'S METHOD.

This is generally known as the Charlier pass. It is given with one or two improved details of Mr. Bertram's own devising, after he had learnt the pass from Charlier himself.

The pack is held in the left hand, face towards the audience; the point of the thumb should be just on a level with the edge of the pack, the little finger *must* be held and *kept* at the bottom of the pack, forming a rest, and squaring the cards after the movement; the second and third fingers hold the pack tightly on the side opposite the thumb, and the first finger should be free, and not touch the pack (see Fig. 1), excepting that just before making the first movement the first finger taps the top of the cards to square them.



Fig. 1.

Note the exact positions of each finger.

The lower half of the pack is now released by slightly raising the ball of the thumb, and drops into the palm of the hand, as in Fig. 2.



Fig. 2.

Half the cards allowed to fall into palm of the hand.

The first finger, which is free, now pushes the bottom half up until it reaches the top edge of the upper half of the pack, forming a kind of tent, as in Fig. 3, and the lower half is kept from going too far by the left thumb. The hand is now slightly opened, when the upper half falls on to the first finger, which gently lowers the upper half, the thumb gently sliding the lower half over the falling cards.



Fig. 3.

Note, little finger never loses position at bottom of cards. First finger pushes up the part of pack which lies in palm in Fig. 2.

The fingers are then gripped round the pack, as at first, to square them up. The movements should blend, and as the cards drop (No. 2) a slight lowering movement of the hand made; at No. 3 movement the cards should be brought towards the body with a slight sweeping movement, bringing the faces of the cards shown towards the audience at completion.

In practising this pass it is better not to use a complete pack—about thirty cards is the best number to take. When proficient with these the whole pack may be taken.

THE PALM—A NEW AND PERFECTLY
DECEPTIVE METHOD.

Next to the pass in importance—in fact, of almost equal importance—is the palm. Despite this it is the weakest point with most conjurers in card tricks. Explanations of card palming have hitherto (without, to the writer's knowledge, a single exception) contained one fatal mistake, viz. the performer has been told to "hold the pack in the left hand, approach the right hand to it, and with the second finger push forward the card (or cards) it is desired to palm an eighth of an inch or more, at the same time exerting a slight pressure upon it (or them), thus causing it (or them) to be tilted into the palm of the right hand, which *is then removed containing the card (or cards) palmed.*" Mr. Howard Thurston, in his admirable (as far as it goes, for it is much too short to be a complete manual of card conjuring) treatise on cards, gives the above explanation, varied only in that he concludes the description of the palm with "this causes the card to be tilted into the palm of the right hand, which forthwith grasps the pack between the first finger and thumb." This in effect is almost the same thing as the first description, for in order to grasp the pack as described the right hand palming the card must be *removed the length of the pack or thereabouts* for the first finger and thumb to grasp it.

Now one of the most vital axioms in finished card conjuring is that the hand which *secretly takes* cards should *not immediately move with them.* The fact of the hand approaching the pack, and then being removed without being shown empty, is in itself conducive to the idea that it took something.

There is no conjurer who palms cards more cleanly and deceptively than Charles Bertram, whose performances are mostly given in drawing-rooms, with the audience close up to and around him, making the chances of detection in passing or palming tenfold; and it is upon his authority that I state that the Bertram method of palming, which I now proceed to describe for the first time, and illustrate with photographs of Bertram's hands, is immeasurably superior to

any other. I am sure that the conjurer who practises and perfects himself in this method will never return to the old style.

To palm cards in the neatest manner possible:—Hold the pack in the left hand, exactly as if about to deal. Bring the right hand towards the pack, and place the four fingers on the top edge, and with the right thumb lift up one or more cards, as desired. At the bottom edge, at the same moment, insert the little finger of the left hand into the opening thus caused; then squeeze the fingers and thumb of the right hand slightly together, which will bend the cards outwards somewhat. At the same time move the left hand, with the pack in it, away from the right, and, at the moment of its leaving, with the second finger of the left hand give the card or cards in the right hand a sudden push, which will cause them to spring into the palm. *On no account must the right hand be taken away from the left; the fact of the left hand leaving the right disarms the audience of any suspicion that cards are in the right hand concealed.*

In order to make this palm quite clear, I give a very full series of photographs. Figures 1 and 2 show the principle of it in a very exaggerated form; *i.e.* that the right hand's *only movement* is to press the cards to be taken into a bridged shape (Fig. 1), and the second finger of left hand sharply touching the centre of the bridged cards springs them into the palm (Fig. 2).



Fig. 1.



Fig. 2.

Fig. 3 shows the position of cards in left hand as the right approaches.



Fig. 3.

Fig. 4 shows the right hand just grasping cards at either end with fingers and thumb, whilst the thumb of left hand helps the bridging of the cards.



Fig. 4.

Fig. 5 shows the left hand, with pack just beginning to move away.



Fig. 5.

Fig. 6 is the same position as Fig. 5, but with the hands bent downwards to expose the position more clearly to the reader.



Fig. 6.

Fig. 7. The movement of left hand away with pack a little further progressed, showing the second finger of left inserted between the pack, and the cards ready to push them into palm.



Fig. 7.

Fig. 8. Cards in right palm, and left with pack leaving.



Fig. 8.

Fig. 9. Same as Fig. 8, but viewed from the side to expose the position better to the reader.



Fig. 9.

Fig. 10. The finish of "the palm." Left hand with pack well away, *right hand not having moved at all.*



Fig. 10.

In Figs. 4, 5, 6, 7, 8, and 9 the hands have in each case been viewed more from the side than the audience sees them, in order to make the course of the movement, for it is all done in one instantaneous movement, clear to my readers.

The actual position of the right hand is *all the time as in Fig. 10*, so that neither the bending of the cards or fingers between pushing the cards into the palm are visible to the audience at all. What the audience see is—the right hand comes to the pack ostensibly to square the cards, and this done the left hand moves the pack to position of Fig. 10.

When cards are palmed it is very often desirable in the course of a trick to hand the pack (minus the palmed ones) to be shuffled by a member of the audience. Do *not* do this with the left hand, but take the pack from the left hand into your right between the fingers and thumb, and hand as in Fig. 11. This does not in any way interfere with the palmed cards, yet without ostensibly appearing to do so, it disarms any suspicion as to cards being concealed there.



Fig. 11.

Right hand with cards palmed hands
rest of pack.

TO PALM CARDS FROM BOTTOM OF PACK.

The pack is held in the left hand. The right hand approaches ostensibly to square the cards. The first finger of left hand slides forward the bottom card (or cards) until its edge reaches the fleshy part of the first phalange of the fingers of right hand (Fig. 1). The thumb and second, third, and fourth fingers of left hand withdraw the remainder of the pack, the first finger pressing against the card which is left in right hand until the instant the pack clears the inner end of it (Fig. 2). The left with the pack moves away clear of the right hand, which must not move immediately on taking the card. The effect is as though the right hand squared up the pack in the left, and the left then in a natural way removed the pack to proceed with whatever may be in progress at the moment. The photographs of this palm are side views intentionally exposing the movement. All that the audience see at the instant of palming is the back of the right hand, which is apparently squaring the pack.



Fig. 1.

First finger slides out card to fingers of right hand.



Fig. 2.

Thumb and second, third, and fourth fingers of left removing the pack.

THE BACK AND FRONT OF HAND CONTINUOUS PALM WITH CARDS.

(PHOTOGRAPHS FROM THE HAND OF PAUL VALADON.)

A most effective sleight which no one who desires to obtain a reputation for finished card conjuring can afford to ignore. Suitable to either sex.

Time Occupied.—Instantaneous.

Effect.—The performer shows a card held between the thumb and first finger of either hand. A slight upward movement of the hand and the card has vanished. The performer shows that the card is not concealed either in the palm or at the back of the hand.

Presentation of Trick.—A card is taken between the thumb and first finger as in Fig. 1, the hand and forearm make a slightly downward movement (about three to four inches) and then upward (eight to twelve inches), whilst the fingers manipulate the card as follows :

The thumb allows the card to fall somewhat across the back of the first, second, and third fingers, and the little finger comes up to the edge of the card as in Fig. 2.

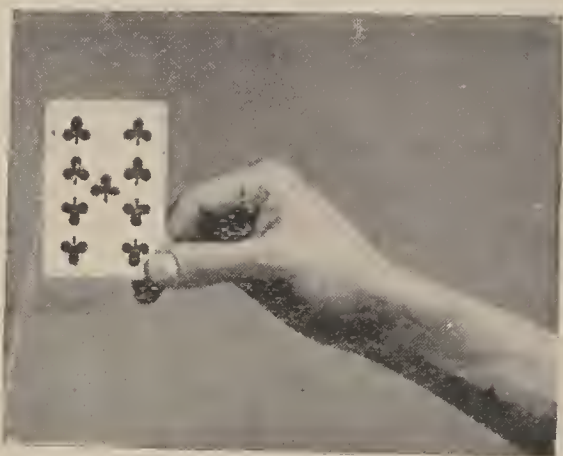


Fig. 1.



Fig. 2.

The little finger grips the edge of the card between itself and the third finger, and the first finger is removed so that the thumb grips the opposite edge of the card between itself and second finger (Fig. 3).



Fig. 3.

The first finger moves down the edge of the card and takes the place of the thumb in gripping the edge of card against second finger, which allows the thumb to move away and brings one to the position of Fig. 4.



Fig. 4.

The fingers are extended and the back palm is now complete (Figs. 5 and 5a). The card has vanished and the palm of hand is seen empty.



Fig. 5a.



Fig. 5.

A reverse view of Fig. 5 showing where the card lies.

To show the back of hand the hand is now turned over, the thumb coming over forward. Whilst the hand is thus turning over forward the following takes place: The fingers are closed to palm and the thumb grips the centre of edge of card as in Fig. 6,



Fig. 6.

allowing the four fingers to be opened outwards as in Fig. 7,



Fig. 7.

until the first and little fingers grip the other end edges of the card against the two middle fingers as in Fig. 8,



Fig. 8.

and upon the completion of the turn of the hand the back of hand is shown as in Fig. 9.



Fig. 9.

To reverse the palm once more, in order to show the front of hand empty, the hand is again turned over, and whilst turning the process is as follows: The thumb presses against the centre of bottom edge of card as in Fig. 10.



Fig. 10.

This allows the two centre fingers to come down the back of the card simultaneously with the first and little fingers coming down the edges (Fig. 11), and the thumb presses the bottom edge of card until the tips of the two centre fingers are about three-quarters of an inch beyond the bottom edge



Fig. 11.

of card, when the little and first fingers again press the card edges against the other two fingers, which on opening the hand a little brings us to position Fig. 12. On the hand being quite opened the card is now at the back.



Fig. 12.

The sleight, as will be seen, may be divided into three operations. 1. The back palm (Figs. 1 to 5). 2. The recovery and front palm (Figs. 6 to 9). 3. The reverse again to back (Figs. 10 to 12). To continue showing the back and front of hand empty, parts two and three are repeated as often as the performer may desire. Both hands must be trained to work it equally well, when all sorts of effects may be obtained by its means. For instance, the performer may commence with a card held in right hand as in Fig. 1, the left showing palm empty, a card being back-palmed. Saying, "I will endeavour to pass this card right up my right sleeve and across my back, down my left sleeve into my left hand. Now watch me closely." The right hand back palms its card simultaneously, the left hand recovers its card as in Fig. 6, but instead of proceeding to Fig. 7 merely holds the card exposed between finger and thumb as in Fig. 1. The left hand now back palms it, and the right recovers its card, and so on, with variations according as each individual performer's ingenuity may suggest. The number of combinations of vanishes and recoveries possible is very large.

TO MAKE A FALSE SHUFFLE.

H. DE MANCHE'S METHOD.

There are many ways of making a false shuffle with a pack of cards, but this, which I am able to give by the courtesy of Mr. de Manche, is a novelty. No description of it has been published, so far as I am aware, and it is far and away the best and the most natural, while it fulfils all the requirements of a conjurer so far as false shuffling is concerned.

Nine people out of ten take the pack lengthwise in the right hand and shuffle by allowing a few cards to fall into the left, then a few behind these, then a few in front, then more behind and more in front, until the whole pack is in the left. It may be picked up in right hand again, and run through once more, if the person shuffling is anxious thoroughly to mix the cards. Hence the naturalness of this false shuffle, which exactly simulates the above movements, and yet allows the performer to keep in prearranged order any number of cards. The shuffle may be used in three ways.

First Method of False Shuffle.—To keep any number of cards up to twenty or twenty-five in order on top of the pack.

Hold the pack on its long side in the palm of left hand, the thumb being on the back of top card, and the fingers on the face of bottom card. Now with the thumb and second and third fingers of right hand grip the pack across the length, at a point below prearranged cards; the same instant slightly curve the first finger, which will bring it to about the top centre of the pack on the face of the bottom card. Lift the portion of the pack you have gripped just clear of the prearranged cards (Fig. 1).



Fig. 1.*

Shows the act of lifting the gripped portion with first finger in position.

The moment the back portion is clear allow the prearranged cards to drop from the thumb to the fingers of left hand behind, at the same time bring the back portion over into the position (next the thumb of left hand) just vacated by the prearranged cards (Fig. 2).



Fig. 2.

The back portion is in front next thumb, and still gripped by thumb and second and third fingers of right hand. First finger of right hand is dividing the two portions and resting on the back of the prearranged cards.

* In Figs. 1, 2, and 3 the hands are turned sideways to expose movements to reader. In actual practice the backs only of the cards are shown to audience, and those cards behind the first finger of right hand are not visible.

Lift the right hand, raising in it not only the prearranged cards, but also about half the portion which is now in front (Fig. 3). Now shuffle the cards held by the thumb and second and third fingers of the right hand with those remaining in the left, and finish the shuffle by leaving the prearranged portion, which is behind the first finger of the right hand (Fig. 3), on the top of the pack, when they will be still in their proper order.



Fig. 3.

Second Method False Shuffle.—To keep the top and bottom cards in their respective positions.

Except that in the first movement all but about five or six of the top cards are lifted (Fig. 1), proceed exactly as in previous method, but be careful when in the act of shuffling (Fig. 3) to leave the bottom card in its position, finishing as before by placing those cards behind the first finger (Fig. 3) on the top of the pack, which of course brings the top card to its place.

Third Method False Shuffle.—To keep the whole pack in a prearranged order.

Take the arranged pack and proceed exactly as in second method up to the point arrived at in Fig. 3. Now comes a difference in working which must be closely followed. In the preceding methods the cards now remaining in the left hand and those held between the thumb and second and third fingers of the right hand (Fig. 3) have been fairly shuffled (with the exception in second method of leaving bottom card in position). The cards in the left hand now play a very important part. They should be held loosely, allowing them to rest upon the fingers. Bring the right

hand with the other two portions upon them, simulating the action of dropping some of the portion held between thumb and second and third fingers, upon their backs, but no cards must be dropped. Immediately raise the right hand, throwing simultaneously the cards in the left over by the fingers on to the thumb and exposing their faces, upon which some few of the cards from thumb and second and third fingers of right hand are visibly dropped, care being exercised not to disarrange their order. The cards in the left hand are immediately pushed over by the thumb on to the fingers, when the right hand again simulates the movement of leaving some cards, and more are visibly dropped upon the face of the cards held in the left hand. This is continued until the cards held between the thumb and second and third fingers of the right hand are exhausted, when those remaining behind the first finger are dropped *en bloc* upon the back of the cards in the left hand. This completes the shuffle without displacing one card. During the whole of the simulated shuffle the cards in the left hand should be kept moving backwards and forwards by the fingers and thumb, to perfect the illusion.

These movements may seem difficult and complicated, but if followed two or three times cards in hand will be found to be most simple and natural. It is, in fact, one of the most easily acquired sleights, and absolutely deceptive to professional and amateur alike.

TO FORCE A CARD.

To force a card you hand a pack, with the faces of cards downwards, towards one of the audience, with the request that he will choose a card. He does so, thinking that he is making a free haphazard selection. In reality the performer has influenced him to take a special card, the value and suit of which is already known to himself.

The performer in handling the pack gets a sight of the bottom card, and making the two-handed pass brings this to the centre of the pack, keeping his little finger between the two halves of pack as what was the bottom half comes into position on the top. In offering the cards both hands hold the pack, the two thumbs alone on the back of cards, and the fingers below. The cards are now spread out fanwise, from left to right, and held towards the chooser. As he puts out his hand to take a card, about ten to fifteen of the centre cards are moved by the thumb of right hand from the left to right. This movement must be so timed that, just as the chooser's finger and thumb reach the cards, the desired card comes between them. There must be no hurry in doing this, and an air of desiring to give him a specially free choice is conveyed by passing the cards from left to right in front of his hand. According as the chooser puts out his hand quickly or slowly to take, so must the rate of passing the cards from left to right be regulated. In fact, the secret of clever forcing of cards lies in what the French term the *savoir faire* of the performer.

Professor Hoffmann advises, if the performer miscalculates his time, and the card has passed before the drawer's choice is determined, that the performer should close up the cards again, keeping his little finger in position, and re-form them, making some such remark as that the drawer is difficult to please. I disagree with this entirely, and think that in the event of such a miscalculation the drawer should be allowed

to take any other card, and the performer move on to someone else, asking them also to select a card, when he will no doubt successfully force the desired card. The first chooser's card can be dealt with in many different ways, such as allowing him to replace it in pack, bringing it by means of the pass to the top, palming it off, telling its name, and discovering it from anywhere or anyone whom the performer may choose, and then proceeding with the trick in hand with the forced card.

At first it will seem impossible that so slight a thing as passing the cards before a person's hand, allowing a particular one to reach it at the moment of contact, can succeed in influencing his choice ; but it does so eight or nine times out of ten.

There are some people who will never take a forced card, taking care not to choose any that is passed before them, but insisting on picking one from close to either top or bottom. The performer in such a case should appear pleased at their selection, and treat it as above described, forcing the right card on to someone else. To appear the least disappointed at their not taking any of the fanned cards would be a mistake fatal to the success of the trick, at least so far as that person's opinion was concerned.

The pack may be held in one hand only and a card forced, when the process is the same as above, but it is as a rule better to use both hands.

THE "CHANGE."

When it is desired to exchange a card for another in full view of audience the sleight is as follows: Show the card to be exchanged (as in Fig. 1), then grasp it between the first and second fingers of the right hand, the pack being in the left hand as if about to deal.



Fig. 1.

With the left thumb push the top card forward until it overlaps about an inch (Fig. 2).



Fig. 2.

Bring the right hand to the pack so that the card to be exchanged shall slide between the first and second fingers of the left hand. This will bring the top card from the pack between the thumb and first finger of the right hand (Fig. 3).



Fig. 3.

The left hand must then be moved away, the first finger being withdrawn so that the card left there joins the rest of the pack at the bottom. It is essential that the right hand be not moved further at all, until the left with the pack has been moved well away, otherwise the illusion is lost (Fig. 4).



Fig. 4.

The whole movement should be made with a graceful swing of both arms from right to left. The right hand and arm commence the swing across the front of the body (Fig. 1). On reaching the left with pack (Fig. 3) this hand falls into and continues the movement to position of Fig. 4. Charles Bertram, from whose hands the photographs are taken, describes this as a "waltz-time" swing of the hands. Both the manipulation of the change and the necessary swing are easy of acquirement.

There are many occasions in the course of card tricks when this change can be utilised. It is introduced with good effect amongst the preliminary display of passes, palms, and manipulations with the pack, so often shown before some definite card trick. In this case the change is made with the remark, "If I desire to change this card I have simply to touch it upon my coat (or dress)—so. Instead of the three of hearts we have now the ace of clubs," or whatever it may be. Whilst saying, "If I desire to change this card," the change is made so that as the latter half of the sentence, "I have simply to touch, etc.," is spoken the card is actually touched upon the spot mentioned, and then turned face to audience to show the change.

DEALING SECONDS.

A very simple sleight, of great service in many experiments.

Effect.—The performer appears quite fairly to deal the top card off the pack, but in reality the second card is dealt.

Presentation.—The pack is held in the left hand with the thumb across the centre of the top card. The right hand approaches the pack as though to deal in the ordinary way, and the thumb of left hand pushes forward two cards about an inch. The first finger and thumb of right hand grasp and withdraw the underneath one of these two, at the same time the thumb of left draws back the top card flush with the others on top of the pack.



Simultaneously the right hand takes second card away and thumb of left withdraws the top card to the top of pack.

Neatly done, as it may be with a little practice, this is an absolutely undetectable sleight, even at the closest quarters. As many cards as are desired may be dealt off in this way, the sleight being made as each card is dealt, the top card all the time never leaving its position.

DEALING SECOND CARD FROM BOTTOM OF PACK.

A sleight similar to "Dealing Seconds," but less frequently needed.

Effect.—Apparently the bottom card is dealt from pack, but in reality the card next above it is removed.

Presentation.—The performer holds the pack in his left hand, as in Fig. 1, taking care that the little finger is beyond the end of the cards.



Fig. 1.

As the right hand approaches to take the bottom card the middle finger pushes it back about a quarter or half an inch (Fig. 2); this is quite concealed by the little finger.



Fig. 2.

A back view, showing bottom card pushed back.

DEALING SECONDS FROM BOTTOM 61

The right hand removes the next card (Fig. 3), and as it withdraws this, the third finger of left hand slides the real bottom card back flush with the others. This also is quite an undetectable sleight, however close the onlooker may be, and as many cards can be taken one after the other as is desired, the bottom card being always retained in its position.



Fig. 3.

The right hand removes the second from bottom, the bottom one being now slightly pushed back under cover of the third and fourth fingers of left hand.

TO CHANGE THE FRONT CARD OF PACK.

Of very little practical use in tricks, but is a neat sleight to show amongst others when displaying several passes and changes with cards.

Hold the pack in left hand, the bottom card facing audience. The thumb must be at the upper side of pack, the first finger at end, and the second, third, and little fingers at lower side (Fig. 1). The performer says, "I have only to pass my hand over the front of the pack to change the value of any card which may be there." Suiting the action to the word, the right hand is passed straight across the front of the pack and withdrawn, bringing away with the thumb the last card at the back of pack, the first finger of the left hand pushing the back card into the fork of right thumb (Fig. 2). "That is all I need to do—simply pass my hand across the pack," proceeds the performer.

"Now watch me very closely. We have here the nine of diamonds. If I want that card to change, all I have to do is to pass my hand across the cards—so. And you see the nine of diamonds changes into the king of spades."



Fig. 1.



Fig. 2.

Hand has been passed across and withdrawn with the last card from back held between thumb and fingers and palm.



Fig. 3.

TO CHANGE FRONT CARD OF PACK 63

Whilst speaking, the right hand is passed slowly over the cards—this time with a downward movement—leaving the card it holds on the front. The more slowly, up to a certain point, the hand is passed over this second time, the better the effect (Fig. 4).



Fig. 4.

SOME SIMPLE CARD TRICKS

TO TELL THE CARD AT WHICH ANY
MEMBERS OF THE AUDIENCE
MAY CUT A PACK.

L. GRAHAM LEWIS'S METHOD.

A drawing-room trick requiring very little skill, and yet appearing very marvellous. Suitable for either sex.

Time Occupied.—A couple of minutes.

Effect.—A new pack of cards, with government seal intact, is opened by any member of the company. Several others present are invited to cut the cards, and hold the portions they cut with faces towards themselves. The performer then tells one after another the card at which they cut, and upon their showing them every card is found to have been correctly named.

Requisites and Preparation.—A new pack of cards, with seal unbroken; no preparation.

Presentation of Trick.—Saying that he will give a little demonstration of second sight, the performer hands the pack to someone, to satisfy the others that it is new and untampered with. He requests him to break the seal, and then takes the cards, laying them flat upon his hand, as in Fig. 1.



Fig 1.

Walking from one to another of those present, he requests five or six of them to cut some of the cards, and hold them facing themselves, as in Fig. 2.



Fig. 2.

When all have cut, as he walks back to his table the performer gets a sight of the top remaining card by bending it down for a second at one corner with his thumb, as in Fig. 3.



Fig. 3.

We will say that the top remaining card is the eight of spades. On arriving at his table, he places the cards down, and, turning, walks back towards the *last* person who cut, saying, "Now, please, look at me. Yes, I see it; you cut at the nine of spades." This he knows, because cards when sent out by most makers are arranged in order of values downwards, each suit separately; so that if the eight of spades was left below the cut, the card cut must have been the nine. "Kindly show whether I am right. Yes, I thought so; thank you," taking his cards; and in turning to the one who cut before him, get sight of top card as before, and quickly say, "And you, sir, cut at such-and-such a card," naming the next above that just seen. "Am I right? Yes; thank you." Then take his cards and proceed as before until all are told.

The writer has purchased packs not so arranged. The performer should make sure that the brand of cards he uses are from a maker who does so arrange them.

CATCHING TWO CHOSEN CARDS FROM A PACK
THROWN INTO THE AIR.

MDLLE. PATRICE'S METHOD.

A quick, startling little trick, suitable for gentleman or lady.

Time Occupied.—A minute or two.

Effect.—Two of the audience each choose a card, which is shown to the company, replaced, and shuffled in the pack. The performer throws the pack into the air, and plunging his hand amongst the falling cards, catches the two which were chosen.

Requisites.—A pack of cards.

Presentation of Trick.—Two cards are chosen and shown to the audience, at the request of the performer, who turns away at the time, so that there shall be no idea that he can see them. The two who chose cards are now requested to replace them in the pack. In moving from the first to the second person the performer makes the pass, bringing the chosen card to the top and catching sight of it. The second card is similarly replaced at the bottom.

The performer now shuffles the pack—making a false shuffle, and keeping both cards in position. The two cards are next both drawn a little in towards the hand so as to overlap the rest of pack about half an inch, as shown in the photograph. The performer has the cards in right hand, and turns to the left, so that his right side is away from audience, and says, "You, sir, chose a five of hearts" (as the case may be), "and you, sir, the seven of clubs" (naming the second card chosen). "My trick is to throw the pack into the



The top and bottom cards, which are the chosen ones, overlapping the others ready for the throw in the air.

70 CATCHING TWO CHOSEN CARDS

air." The right hand now throws the pack into the air, pinching the two overlapping cards together, which remain in the right hand. This instantaneously goes down out of sight behind the right leg away from audience, and as quickly is dashed up again amongst the falling cards, the appearance being that the two cards are caught from the falling pack. "And catch your two cards, sirs," adding laughingly, "and perhaps you will not mind picking up the remainder." Do not allow the assistant to pick them up, but the remark creates a diversion.

NOVEL DISCOVERY OF A CHOSEN CARD.

PHOTOGRAPHS OF L. GRAHAM LEWIS.

An effective little trick for room or stage, suitable to performer of either sex.

Time Occupied.—About a minute.

Effect.—A card is chosen, marked, and returned to the pack, the cards shuffled, and placed upon table. The performer tilts the table sharply forward, jerking all the cards on to the floor, except one which remains in the centre of the table, and on examination is found to be the actual marked card.

Requisites and Preparation.—A piece of black thread, about a yard in length, one end of which is fastened to the bottom button of performer's waistcoat, or to lady's belt. At the other end of the thread is a knot, and stuck round the knot a little pellet of ordinary conjurer's wax. This knot end is pressed on to the button, the wax holding it there; the thread hangs in a loop free in front of performer's body. The length of the thread must be adjusted so that when performer stands behind the table and tilts it forward, the waxed end of the thread just reaches to the centre of table.

Presentation of Trick.—The pack is handed to any member of the audience, with the request that a card be chosen, shown to the company, and marked with the initials of the chooser. The performer holds the pack open, with faces upward, and the card is placed in it. The pass is made bringing the card to the top of the pack, and a false shuffle follows. In walking back to the table the wax pellet is taken from the waistcoat button and pressed against the top of pack. On reaching the table the cards are placed on it face upwards, and the performer asks, pointing to the top

72 DISCOVERY OF A CHOSEN CARD

card, "Is that your card?" (Fig. 1). "No." "But I believe this is." Whilst speaking he tilts the table sharply forward, the rest of the pack fly on to the floor, but the pellet of wax on the thread retains the chosen card in its position (Fig. 2). The card is picked up and handed down, to show that it is the actual card, and the thread snapped off and dropped at the performer's convenience.



Fig. 1.



Fig. 2.

TO SHAKE A CHOSEN CARD THROUGH A HANDKERCHIEF.

An effective little trick suitable for gentleman or lady.

Time Occupied.—Three or four minutes.

Effect.—A member of the audience chooses any card from the pack, and replaces it, laying the pack upon the handkerchief, into which it is entirely folded. The corners of the handkerchief are held, and the chosen card is shaken right through the centre of the handkerchief.

Requisites and Preparation.—A pack of cards; a silk handkerchief.

Presentation of Trick.—The performer offers the pack of cards to someone, whom he asks to choose a card and show it to the company. He then takes the rest of the cards in his left hand, and desires that the chosen card be replaced, dividing the pack at about the middle by lifting off about half of the cards with the right hand. As the card is placed on the lower half, which is in his left hand, the little finger of that hand is inserted above it, and as the top half is placed upon it the two-handed pass is made, and the chosen card is brought to the top of the pack. The handkerchief is now picked up from the table (or one may be borrowed), and the gentleman or lady assistant is asked to hold it for a moment. As if by an afterthought the performer says, "Oh, but perhaps you will be so good as to shuffle the cards," palming the chosen card and then handing the pack with the right hand (as in Fig. 11, p. 44),

and the handkerchief is taken back and held as in Fig. 1.



Fig. 1.

The handkerchief is shaken out thus. The card palmed in right hand.

The right hand is quickly placed under the handkerchief at about the centre. The pack, which is now shuffled, is taken from the assistant with the left hand, and placed upon the handkerchief immediately over the chosen card, which is in the right hand underneath (see Fig. 2).



Fig. 2.

Pack placed on handkerchief directly over the chosen card in right hand.

The handkerchief is now folded over the cards as in Fig. 3, saying, "We will cover the pack in the handkerchief—so."



Fig. 3.

The handkerchief doubled over the pack.

The left hand grasps the pack and also the card beneath (Fig. 4), and the right hand gathers up the loose ends of the handkerchief (Fig. 4),



Fig. 4.

Left hand grasps pack and card beneath, and right hand gathers ends of handkerchief.

allowing the pack to fall gently into the position of Fig. 5.



Fig. 5a.
Back view of Fig. 5.



Fig. 5.
Handkerchief is held thus.

Fig. 5a is a back view of the handkerchief and pack as in Fig. 5, showing the chosen card between the folds of the handkerchief.

A pretence is made of drawing the card out by passing the left hand up and down in front of the handkerchief, saying, "You can see your card, can you not?" The assistant will reply in the negative, whereupon a slight shake of the handkerchief will bring the card out of the fold as in Fig. 6, the performer exclaiming, "No! Why, there it is."



Fig. 6.
The card is shaken slowly out.

If instead of allowing the assistant at the beginning of trick to choose any card one is forced on him, its name may be told. This adds a little effect when the hand is being passed in front and the performer says, "You can see your card, can you not?" He may point to the pack and say, "No! Why, I can; there it is. Look, the eight of diamonds," or as the case may be.

MORE ADVANCED CARD TRICKS

SOME MANIPULATIONS WITH CARDS.

PAUL VALADON'S METHOD

It is the practice of most conjurers to preface tricks with cards with a few passes and manipulations of the pack. In case a volunteer assistant from the audience is required, and no one seems very ready to assume the rôle of "the professor's dummy," these passes very well fill in the time as a stop-gap, whilst someone more venturesome than his comrades decides to risk it. Suitable for either sex.

Time Occupied.—A couple of minutes.

Effect.—The performer takes several cards and vanishes them, and causes their reappearance in different directions and ways in a most perplexing manner.

Presentation of Trick.—Three or four cards are taken in the right hand as in Fig. 1.



Fig. 1.

The left hand is shown empty, and the cards allowed to fall upon the palm of right hand (Fig. 2).



Fig. 2.

The right hand is now brought up to the left, as though transferring the cards to the left hand (Fig. 3). In reality the cards are palmed in the right hand. Fig. 3*a* shows



Fig. 3*a*.



Fig. 3.

an exposed view of how the left hand presses the cards into palm of right hand whilst appearing to take them. The left hand at the instant of the right palming the cards is turned back to audience.

The right hand is passed across the back of the hand from right to left from the wrist to just beyond the finger-tips, as though drawing the cards through the left hand by some sort of magnetism (Fig. 4).



Fig. 4.

The right hand thumb now grasps the corner of the cards and bends them right over into the palm of the hand (Figs. 5*a* and 5*b*). This allows the right hand to pass once again across the back of left, but this time with *fingers open*, so disarming any suspicion of the cards yet being in right hand (Fig. 5).



Fig. 5.



Fig. 5*a*.



Fig. 5*b*.

The right hand now drops naturally to the side, and the left is turned slowly over and discovered quite empty, the right quietly, and as though unexpectedly, recovering the cards from the back of right knee (Fig. 6).



Fig. 6.

The cards are next held between first finger and thumb of right hand, and the left hand is passed across the



Fig. 7.

front of right hand, as though taking them from the right (Figs. 7 and 8).



Fig. 8.

In reality the right hand back palms them under cover of the left as it passes. The audience look to see the cards produced from the left hand, and are startled upon the left hand also being quietly opened as in Fig. 9.



Fig. 9.

A certain mysteriousness of manner is always advisable when making these or other manipulations.

PASSING TWELVE CARDS UP SLEEVE INTO
POCKET.

CHARLES BERTRAM'S METHOD.

An exceedingly effective sleight—good in any part of a programme. Can be performed by gentleman or lady, but is not specially recommended to ladies, as ladies have no pocket conveniently placed to show the trick to advantage.

Time Occupied.—From seven to twelve minutes.

Effect.—A pack of cards is divided into several heaps, and the audience choose from which heap or heaps the performer shall take the cards required for the trick—just to show that no prearranged cards are used. The performer takes twelve cards in the left hand at arm's length, and each time he makes a little flip with these cards one is passed along the sleeve into right-hand trouser pocket and taken out in the right hand, which is shown to be empty as it enters the pocket. The flip is repeated until all twelve cards have been singly or in pairs, as desired, passed across in this way.

Requisites and Preparation.—A pack of cards; no preparation.

Presentation of Trick.—A whole pack of cards is divided into five heaps on a table, and a lady is asked to choose one of these by giving a number—either one, two, three, four, or five—denoting thereby the heap which she selects. Another lady is asked to choose a heap by giving a number. A little pleasant patter can here be put in. If the lady or ladies choose two and four, the performer remarks, "The ladies have chosen the even numbers; that's odd—I should say peculiar." If they choose one and three, then say, "Certainly, mesdames, 'there's luck in odd numbers,' says Rory O'More," or some such remark. The performer takes up the two

chosen packs, saying that he wants to take twelve cards, and if they are selected from the two chosen packs it does away with any idea in the minds of the audience that he has a duplicate pack of cards, or that the cards are prearranged.



Fig. 1.

Fanning cards second time, counting slowly, and inserting little finger of left hand after sixth card.

The remainder of the cards are stacked together and laid on one side. The performer now says to the audience, "I should like you to remember the names of these cards as I pass them before you," and then, fanning the cards (Fig. 1), passes them rapidly from right to left, counting quickly, "One, two, three, four," etc., up to twelve. This done, he says, "Now you know the names of them all." The audience show

signs that they cannot possibly remember the names of all the cards, and the performer obligingly offers to count them again, this time more deliberately—"One, two, three, four, five," etc. When he arrives at six he inserts (of course unseen by the audience) the little finger of his left hand, and goes on counting up to twelve, saying, "Well, now you will remember at least a few of the cards sufficiently to know that I do not use a duplicate pack. Now, my trick is this: to pass these cards one at a time from my left hand, up my sleeve, along the invisible line of influence, into my pocket, which is quite empty." Here pull out lining of right trouser

pocket, remarking, "You see my pocket is quite empty—which is nothing unusual."



Fig. 2.

PALMING THE SIX CARDS.

The palming off is exaggerated and exposed in this photograph. It must be absolutely neatly and undetectably done, or the whole trick is spoiled. The right hand should be in position of Fig. 3.

Whilst speaking hold the twelve cards in left hand and allow the right hand to come to them once or twice, as though unconsciously, to square them up, each time as you remove it allowing the audience to see into the palm, being careful that the upward movement appears natural, and *not as though you were trying to show the palm empty*. At the fourth or fifth time you bring the right hand to the cards just as you are saying "which is nothing unusual," palm six cards (Fig. 2) in the right.



Remove the left with the other six to extended position, and let it return, placing the six into right again (Fig. 3).

Fig. 3.

Immediately after palming the six cards return the other six from left into the right, and show left empty. Then retake the six into left. This does away with the idea of your having palmed any, should any suspicion have arisen on this point.



Fig. 4.

Then take the six into left hand again, saying, "You will notice the cards pass one at a time up my sleeve," and holding out left arm to its full extent (Fig. 4) make a riffle* of the cards, at the same moment giving a delicate little pull with the right hand at the left sleeve at the elbow, and say, "One card has already passed into my pocket."

Make the "flip" with corner of cards, at the same time giving a little pull at elbow of sleeve with right hand containing the palmed cards.

* The riffle is made by running the third or little finger sharply across the edges of one corner of the pack, making a clicking sound.



Fig. 5.

Thrusting the right hand into trouser pocket, leaving five cards there and drawing out one.

Thrusting the right hand into right trouser pocket (Fig. 5), pull out one card and leave five cards in pocket. Throwing down on the table one card, remark, "Now I have eleven in my hand. Another the same way." Make another riffle, and a second card is taken out of the pocket; "another," and a third card is removed, each time a riffle being made with the cards; "another," the hand is placed into pocket, but

withdrawn without the card. Remarking that "it did not squeak that time," pull the sleeve at elbow, saying, "Ah, that's right! the card had caught at the elbow," and quickly pull card out of pocket. Another riffle and the fifth card is removed.



Fig. 6.

Making the false count. There are really six in the hand, but by making seven quick downward movements with the right hand, and counting quickly "one, two, three, four, five, six, seven," the deception is perfect.

with the right thumb, one at a time, with a kind of snapping noise as each card is removed, one snap being made with the right thumb on the edge of the other cards without removing one. This is not distinguishable when counting quickly and evenly, and it appears that seven cards have been counted.

"How many should I have in my hand? You, sir" (to a gentleman in the audience). "Five from twelve—seven," he answers; and you say, "Thanks; the gentleman guessed rightly the first time." Then count. As the performer has only six cards in his hands, he makes a false count as he moves his right thumb downwards, making it appear that seven cards are in left hand instead of six (Fig. 6). To make this false count the cards are held as if to deal, and the cards drawn off

The performer then desires two of the audience to hold his wrists, and, making the riffle, declares that a card has passed into his pocket. It is of course not believed, but the assistant on the right is told to put his hand into the performer's pocket, without quitting his hold on the wrist; he does so, and takes out the last of the six cards originally palmed. The performer immediately properly counts the cards in his left hand, and one has apparently been found to have gone, as only six cards are there.

As the performer counts these six cards he secretly introduces his little finger under the third card, ready for palming. Remarking that "every card in his hand goes in a similar manner," he palms three cards off, and takes them as before into right pocket. Leaving two in the pocket and drawing out one, he says, "Here's the next—seven; leaving five in my hand." The performer rapidly counts the remaining cards (really three), saying, "One, two, three, four, five," making a false count by means of the above-described little pushing movement as if five cards were there. "Now I will pass two cards together." This time he makes two flips or riffles with the cards, remarking, "Two cards went that time"; and placing his right hand into his pocket produces them. "There are only three remaining now," he says, pretending to hear a remark from the audience. "That lady says, 'Wait until he comes to the last card, then we shall catch him.' Of course, the last card is the only one you see go." At the moment he takes the three cards into his right hand and "back palms" them, showing the right hand empty.



Fig. 7.

The last three cards are placed apparently into left hand, but are really palmed in right and produced from trouser pocket.

It is absolutely essential in this trick that it should be slowly and nonchalantly performed. The *least hurried movement at any time when any cards are palmed in right hand* will give the secret away. The amateur will find every temptation to hurry the cards into pocket, as their abstraction is so barefaced that he is sure at first to feel that what he is doing will be seen by the audience. This idea must be absolutely disregarded; for it is only the natural slow and easy movement of the right hand at the time when it has cards palmed which gives the trick its "finish" and absolute deception.

Quickly he recovers them from behind the right knee, and apparently placing them into left hand (Fig. 7), really palmed in right, the back of the left hand is turned to audience. With a small rubbing movement, the left hand is turned and shown empty, and the three cards taken from right pocket.

THE DIMINISHING CARDS.

CHARLES BERTRAM'S METHOD.

Very good to follow the "Passing Cards up the Sleeve" trick, pp. 83-91, or any other trick which has left the cards spread upon the table. Suitable for either a lady or gentleman. Gracefully performed, is very effective in a lady's hands.

Time Occupied.—Five minutes.

Effect.—The performer picks up several cards and passes his hand in front of them, reducing them to half the size; again passes the hand in front and the cards become less, and so on, until at last the tiny cards (about $1\frac{1}{2}$ in. long) which remain vanish altogether.

Requisites and Preparation.—Several ordinary cards, which we will call in explanation No. 1. Five cards of a smaller size (No. 2 in explanation), joined together at the centre of one end with a thread, so that they can be "fanned" out. Five cards smaller still (No. 3 in explanation), about $1\frac{1}{2}$ in. long, also joined as above. These two smaller sets (Nos. 1 and 2) are put into left-hand trouser pochette. Many conjurers use three sizes of smaller cards, and when purchasing the diminishing cards probably three sizes will be given by the seller, but I advise discarding one and working the trick as explained here.

Presentation of Trick.—At the conclusion of any card trick which leaves the cards upon the table, advance to the table with the left arm away from the audience and pick up a card with the right hand (Fig. 1), whilst your left takes packs Nos. 2 and 3 from the left pocket and palms them, the faces towards the palm, and No. 3 nearest the fingers (see Fig. 2) or undermost.



Fig. 1.

Taking one card with right, left hand getting the smaller packs from pocket.

The card picked up from the table should be of the same suit and value as the front card of the sets Nos. 2 and 3—say the five of spades, as in the photographs. This ordinary card you now place in the left hand, which has the sets Nos. 2 and 3 palmed, and picking up three or four more from the table you place them behind this, making set No. 1 of ordinary sized cards. You now have sets 1, 2, and 3 in the left hand, the audience seeing only No. 1 (Fig. 2).



Fig. 2.

Showing correct position for the three sets in left hand.

The description above seems long, but the whole thing is the work of two or three seconds and a couple of movements.

Immediately upon making up your No. 1 pack with the two or three cards from table, fan them out (Fig. 3), and ask the audience if they have ever observed that playing cards are very elastic; that is to say, they can be stretched or diminished quite easily at will. Would they like it proved to them? Certainly, you will be only too delighted to make those you have in your hand smaller, to show them how simple a matter it is. If you have an accompanist at the piano you ask for "a little very soft diminishing music."



Fig. 3.

Fanning out No. 1 set.

Take your wand in right hand and touch the cards. Place wand under left arm, and with right hand push together the five fanned cards, at the same time pushing them lower into



Fig. 4.

Second fanning out of set No. 1
[only half showing.]



Fig. 5.

To palm off set No. 1 at the instant of closing up the fanned cards bring right hand sharply to position here shown, and then, bending over the fingers quickly, palm No. 1 and grasp and draw up No. 2 set, and all in one movement fan these out. The effect of this is as though you had simply closed up the fanned cards and refanned them, so making them smaller. This is a difficult palm, but very neat when well done.

the left hand, so that when (as you immediately do) you withdraw your right hand, at the same time fanning the cards again, only half of their faces is seen (Fig. 4), remarking, "How much smaller they have grown already!" The illusion of this hiding half of the card is much more perfect than anyone would believe who has not seen it done. Even in the photograph they appear smaller, but to an audience it appears absolutely as though they were a smaller pack. Next push the No. 1 set together again with the right hand, and in the act of closing them up palm them off in right hand (Fig. 5), at the same instant pulling up with the fingers (Fig. 6) No. 2 set, and also fanning them (Fig. 7).

Now turn to table and pick up a card with right hand, leaving on the table amongst the others the four cards which were palmed in this hand, and holding the picked-up card beside the smaller pack, remark, "You see how much smaller they are than originally, but perhaps you would like them smaller still. With pleasure. I will squeeze them again. Delighted, I am sure." Close the fan and push No. 2 pack



Fig. 6.



Fig. 7.

These figures (6 and 7) expose for readers' convenience the palmed No. 1 set, which, as the fingers are held lower forward than here shown, are not at all exposed to audience in working the trick.

half-way down into hand and refan them (Fig. 8), just as you did before with No. 1, saying, "You see, I only need to squeeze



Fig. 8.

No. 2 pack half shown.



Fig. 9.

Bring up No. 3, the smallest size.

them a little and they contract. The real secret of this is, that it is all done by kindness and mental force upon the cards."

Reclose the fan and palm off No. 2 set, pulling up No. 3

(Fig. 9), just as described above for No. 1. Turn sharply to your right and take a step in that direction, holding out the No. 3 set, as though to show to a lady or gentleman more closely, saying, "Wonderful, isn't it? You see, I have only to squeeze them to make them as small as I wish." This movement will have brought the right hand, containing No. 2 set, out of sight of the audience, and it thus, under cover of the body, can drop No. 2 into the right *profonde*. You do not actually hand the No. 3 set to anyone, but draw back your hand, saying, "Would you like still smaller? Well, they are very small now, but I will try." Close up and push No. 3 further into hand, and then palm them in right hand, under the first and second joints of the fingers, whilst appearing to place them in your left (Fig. 10); and taking the wand in right hand from under the left arm, where it has



Fig. 10.

Palm No. 3 in right whilst appearing to place them in left hand.



Fig. 11.

"These are the smallest cards I can show you this evening."

been carried all through this trick when not in use, touch the left hand with it, and slowly rubbing the fingers of left together show hand empty, remarking, "These are the smallest cards I can show you this evening" (Fig. 11).

In returning to table, the smallest set of cards, No. 3, are dropped into right *profonde*.

BACK PALMING AND RECOVERY OF
FOUR CARDS.

PHOTOGRAPHS OF PAUL VALADON.

This can either be shown amongst manipulations with cards or as a separate trick. Suitable to either sex.

Time Occupied.—Four to five minutes.

Effect.—The performer takes a card in his right hand, and with a slight upward movement the card vanishes, and the hand is shown not to have the card concealed either at back or front. Another card is taken and vanished, and the hand is again shown empty back and front; and so on until four cards have disappeared in this mysterious manner. The right hand now catches the cards one by one from the air.

Requisites and Preparation.—A bright metal upright rod about two feet long, with a small, weighty, turned base, to enable it to stand firmly on the performer's table. Attached to the rod are four clips, similar to gentlemen's tie clips, into each of which a card can be slipped.

Presentation of Trick.—The performer opens by displaying the little stand, and, setting it upon his table, says, "This rod has four little clips. Into each of these clips I place one card," suiting the action to the word. "Now I take one card—so"; meanwhile taking the top card by the tips of first finger and thumb of the right hand, with its palm well open to the audience, and withdrawing it from the clip. "This card I will vanish—so." A slight upward jerk of the hand covers the back palming of the card.

“Now I will take one more.” The second card is taken, again with tips of finger and thumb, the first remaining back-palmed.



Fig. 1.

The left hand is now brought up, and openly takes the second card from the right (Fig. 2).



Fig. 2.

As it does so the right-hand fingers are closed. This brings the back-palmed card behind the second card, and the left really takes both cards, whilst appearing only to take the second one. This movement is explained by Figs. 3 and 4.



Fig. 3.

This shows the right hand bending behind the left, which has just taken the second card. The first card is shown coming round to lie behind the first in left hand. Both hands are bent forward to expose the movement; in actual practice the flat, open left hand entirely conceals the right.



Fig. 4.

An exposed back view, showing position of left hand in front of right as the back-palmed card is brought round into the left hand.

This allows the right hand to be shown empty, both back and front (Fig. 5); whilst the left hand appears to hold the card just taken, but has actually both cards, one behind the other.



Fig. 5.

The audience having seen the right hand undoubtedly empty, back and front, he now takes the two cards (the audience see only one, and great care must be taken to hold both firmly together, that the illusion may be sustained) between the tips of first finger and thumb, as before, and with the same upward movement they are back-palmed.

The right hand, with these two back-palmed, now goes once more to the rod and withdraws the third card between first finger and thumb. The left again comes up, as though to take this card for an instant, whilst the right hand is again shown empty back and front. In reality the above-described movement is again made, and the left really takes the two back-palmed cards behind this third card.

The three are now taken by right hand and back-palmed; and, as before, the greatest care must be taken to keep the three well together as the right retakes them, that the audience may only see one.

The fourth card is now taken, the right hand being shown empty by the above method, and the four back-palmed.

Remarking that "it is just as simple a matter to catch cards in the air as to vanish them," the right hand makes a grab in the air, and catches one card. In order to do this the little finger must be very slightly relaxed, allowing the edge of one of the back-palmed cards to escape (Fig. 6).



Fig. 6.

100 BACK PALMING AND RECOVERY

The little finger instantly presses tightly against the edges of the remaining three cards, and the first finger moves along the upper side of the other edge of released card



Fig. 7.

and comes down behind it, regripping the three back-palmed cards and holding the released one between itself and the thumb.



Fig. 8.

This must all be done in one instantaneous movement, so as to convey to the audience the impression of a card being caught from space.

The most difficult part, and one which requires very considerable practice, is the little finger's release of the edge of only one card at a time. At first the learner will find that two or three will slip out, but gradually the nerves of the finger become educated, until the release of one at a time becomes a natural action.

The card which has been caught is now placed in the left hand, and held face to audience. Another is seized as from the air in similar manner, and is brought down by the right hand and placed on the left of its predecessor, between finger and thumb of left hand. It is placed on the left of the other,

because the right hand in bringing it down to the left passes behind the first card held in left hand.

A third card is now caught (Fig. 9).



Fig. 9.

This is likewise brought down, passing behind the other two in the left hand, and placed to the left of them. In placing this card next to the other two the right-hand fingers are bent round similarly to the movement shown in Figs. 3 and 4, but this time the three cards in left hand form the cover for the movement. The second finger of left hand grasps the fourth back-palmed card, and presses it against the back of the three held in the left hand. This allows the right hand to be casually shown once more, empty back and front. Under the pretext of the right hand arranging the three cards in left into a slightly more regular fan shape, it recovers and back palms the hidden fourth card from behind the three. Another grab in the air, and this fourth card is caught as were the others, and added to the three fanned cards in left hand.

The four may now be pressed together one behind the other, and all vanished by back-palming, or they may be taken and a feint made of throwing them into the air, as they are in reality dropped into the right *profonde*.

DISCOVERING A CARD SHUFFLED INTO PACK BLINDFOLDED.

MDLLE. PATRICE'S METHOD.

A good short trick in any part of a programme, suitable to be shown by lady or gentleman, and may be introduced as a thought-reading experiment.

Time Occupied.—Four to five minutes.

Effect.—The performer is blindfolded by a member of the audience, whom he invites to shuffle a pack of cards, and take any one card and show it to the spectators. The card is next shuffled into the pack, and the pack placed, face downwards, upon the table. The performer, with the assistance of the man who chose the card, now mixes all the cards, face downwards, upon the table, first with the point of a knife and then with their hands. The performer touches the wrist of the assistant with one hand, and with the other throws the knife amongst the cards, at the same instant giving the name of the chosen card. The knife is raised, and the bandage pulled off, showing the identical card transfixed on the knife blade.

Requisites and Preparation.—Pack of cards, a large white pocket-handkerchief to blindfold with, a penknife; no preparation.

Presentation.—Invite a gentleman to assist you, and ask him to bandage your eyes so that it will be impossible for you to see. Take up the handkerchief folded to make a bandage, and holding the centre of it against your forehead and covering your eyes, ask the gentleman to tie the ends together at the back of your head.

As he does this, with the hand which is holding the centre of handkerchief in front of the eyes pretend to pull it well

down over the eyes; in reality, take care that it comes just so low only as to allow of a downward glance being obtained. Ask him whether it is now quite impossible for you to see through the folded handkerchief; to which he will reply that you are certainly fairly blindfolded.

“Now, sir,” you say, “I believe there is a pack of cards upon the table. Do you mind handing them to me?” As he does so, put out your right hand towards him, and move it as though groping in the air to find his hand with the pack (Fig. 1). If this be not overdone, the effect of it being a perfect blindfold is emphasised. Next ask him to take a penknife, which he will find upon the table, and open one blade of it, replacing it upon the table.



Fig. 1.
Groping for pack.

Now there are three ways of proceeding, all of which I would advise readers to practise, so that by frequently using a different method anyone who may have seen the trick performed once, and

thought he saw how it was done, seeing it a second time quite differently executed is thrown right off the scent.

One way is, whilst the assistant opens the knife, to palm off the top card with right hand, and give him the pack with the same hand to shuffle, having yourself knowledge of the top card before commencing the trick. When he returns the shuffled pack, grasp it with same hand, slipping on top the palmed card as you take the pack, and after making the two-handed pass, invite him to choose a card, forcing this one upon him, and asking him to show it to the company, whilst you turn your back for an instant (Fig. 2). The second method is to immediately make the two-handed pass as the assistant gives you the pack from the table, and force the top card, which you know, and let him show it to audience (Fig. 2). Whilst the third and best of all, though



Fig. 2.
Assistant showing card.

a little more difficult, is to hand the assistant the pack. Let him shuffle the cards and retain one, returning the rest of the pack to you. After he has held it up for the audience to see (Fig. 2), ask him to replace it in the middle of the pack. Hold half the cards in the left hand, and the other half in the right, just a few inches away. He places the card on top of those in the left hand, and you immediately bring down the remainder from right hand on top, thus apparently losing the card in the centre of the pack. In reality, as he places the card on those in the left hand, you slip the little finger on top of the corner of his card, and as soon as the other half of pack is placed on top of it, you have only to make the pass and his card comes to the top. Under the cover of asking whether your wand is upon the table, you instantaneously obtain sight of the top card.



Fig. 3.
"Is your card at the bottom of the pack?"

Now hold up the pack in right hand, so that assistant and audience can both see the bottom card, saying, "Is your card at the bottom of the pack?" (Fig. 3).



Fig. 4.

"Then is it at the top of the pack?" (The right hand takes two cards, appearing only to have the top one.)

"No," he replies, and you take the pack in left hand, taking off the *two* top cards, but appearing only to have the top *one*, saying, "Then is it at the top of the pack?" (Fig. 4). He will again reply, "No."

Replace on top of pack, and ask the assistant to guide your hand with pack to the table. Grope with hand till you find left-hand side of table, and then place the pack down near the edge. Lift off three-



Fig. 5.

Assistant directing hand with knife to first heap of cards.

quarters or thereabouts of the cards, and place them next to the heap left. Repeat the process several times until you have, say, five heaps, and the chosen card is, of course, on top of the fifth heap. "Now, sir, please give me the knife, which should be upon the table." He does so. "And now kindly direct my hand, so that the point of the knife touches the first of the heaps" (Fig. 5). You now flip the cards about the table with the point of knife, taking care as you come to the fifth heap to send the top card

a little to one side, so as not to lose sight of it. Place both hands, palm downwards, on the cards, and move them about,



Fig. 6.

Bringing up card on knife point,
and pulling off bandage.

mixing all the cards, and invite the assistant to do likewise. You, of course, keep the chosen card under the fingers of right hand during all the mixing up. Stop the mixing, and say, "Now my trick is this. I shall take the knife and throw it amongst the cards, and if I am successful it will find your card. Allow me to take your hand, sir, and concentrate all your thoughts for one moment upon the card selected."

Take assistant's right hand with your left, and place it against your forehead, as though reading his thoughts, saying, "Yes, your card was the ——." At the same instant release his hand, and throwing the knife sharply, point downwards, on to the card, quickly pull off the bandage from your eyes with left hand, whilst the right hand raises the knife, which comes up with the face of the card sticking on its point towards audience (Fig. 6). Bow your assistant off, thanking him for his help.

THE THREE-CARD TRICK.

NEW METHOD BY H. DE MANCHE.

This is an effective sleight as an after-dinner or club-room trick, and suits either sex. It must not, however, be repeated at one sitting.

Time Occupied.—Two minutes.

Effect.—Exactly the same as the well-known racecourse three-card trick, with the improvement that in placing the cards upon the ground, table, or assistant's back, they are laid quietly down with the queen undermost and then separated with the tip of a finger; this does away with the shuffling throw down of the cards by the old three-card man.

The performer holds to view in one hand three cards, of which the undermost is a queen. These he places, without disarranging their order, upon the table, or if in the open air an assistant is invited to bend down and make a table of his back.

With the tip of his first finger he draws the top card to the right and the second card to the left, leaving the bottom card in the centre. The spectators are asked to pick out the queen, and of course select the centre card, which they saw at the bottom. The queen is, however, found to be the card on the performer's right or left.

Requisites and Preparation.—Any two number-cards and two duplicate queens, arranged as follows: queen, number-card, number-card, queen.

Presentation of Trick. — The performer takes the four cards in right hand and fans them, taking care only to show three, the bottom one of which is a queen (Fig. 1), the duplicate queen being exactly behind the top card. Saying, "I have here three cards, the —, and —, and the queen of hearts, I want you to watch me very closely."



Fig. 1.

With the left hand press the cards together from the back, as in Fig. 2. This is done from the back to convey to the spectators that they see the faces of the cards with queen at bottom the whole time. This and every movement in the sleight must be slow and deliberate; the least semblance of hurry completely spoils the effect.



Fig. 2.

This brings the performer to the position of Fig. 3, when he says, "I will now place these three cards upon the table."



Fig. 3.

At this moment, without speaking, he affects to see something upon the surface of the table, and holding his left hand out, with the flat palm visible to the spectators, lays the cards longways downwards upon it for an instant, ostentatiously showing without verbally calling attention to it, that he does not disarrange them in any way, while his right hand makes a movement across the surface of table, as though flicking away some dust (Fig. 4).



Fig. 4.

The right hand now takes the cards from the left, the bottom one being palmed in left hand, as in Fig. 5, and lays them face downwards upon the table (Fig. 6).



Fig. 5.

This is a very difficult palm to make neatly, and needs considerable practice. It will be found of great assistance if, when exhibiting the queen as in Fig. 3, the thumb of the right hand just separates that card from the others. The sleight entirely depends upon the way in which the right hand naturally takes the cards and lays them upon the table, and the left falls naturally to the side. It must be done in the steady, deliberate way in which each movement in this trick is made.



Fig. 6.

The cards are now moved with the tip of first finger of right hand, the top one (the duplicate queen) to the right (Fig. 7).



Fig. 7.

The next to the left (Fig. 8), and spectators are invited to pick the queen.



Fig. 8.



Fig. 9.

They naturally choose the centre card, which they have seen at the bottom all along. The performer then turns up the centre card, as in Fig. 9, which of course proves to be one of the other two, the queen being on the performer's right or left as he desires.

THE RISING CARD TRICK.

Perhaps the most effective of all card tricks. It requires preparation before the audience enter the room, and also the help of an assistant out of their sight. Suitable to either sex.

Time Occupied.—Ten to fifteen minutes.

Effect.—The performer asks several ladies and gentlemen to take cards from the pack, and whilst his back is turned these cards are shown to the whole of the company. The pack is handed round, and each replaces his or her card. The performer retakes the pack, and rapidly tells the names of two or three of the selected cards; then he asks the next person who took a card whether it shall be told or shown, and places the pack into a large tumbler, which is put upon a plate on the table. At the word of command the remaining chosen cards rise one by one, quickly or slowly as may be desired, and apparently entirely on their own initiative, out of the glass; the performer meanwhile stands well away from the table.

Requisites and Preparation.—

A large glass of the shape of that in Fig. 1 (the size of the bowl of glass must be such that an ordinary pack of cards can just comfortably be placed in it without its being so large as to allow the cards to slip about; a china plate; a complete pack of cards, and duplicate cards of two of those which are to be made to rise (in this description the queen of hearts and seven of clubs), and two

H



Fig. 1.

Showing arrangement of table before commencing trick. The handkerchief, behind which lie the prepared cards, is just seen behind the glass.

duplicates of the last one (in this description the ace of diamonds); a reel of strong black thread; a couple of black pins; a pocket-handkerchief.

The performer first chooses which cards shall be made to rise. These should be varied (the first must always be one of the queens) at each performance, as the effect would be considerably lessened by anyone seeing the trick performed more than once, and the same cards chosen, for it would give away the fact that they were forced.

We will say that the queen of hearts, seven of clubs, and ace of diamonds are to "rise."

Take about a dozen cards from the complete pack, lay three of them face downwards upon the table. Take the end of the black thread and roll it between the finger and thumb until an inch of it is crumpled up into a tiny ball. Lay this just over one end of the three cards, and allow the thread to pass along the centre of back of cards, and upon it lay face downwards another card. Lay the thread back along the centre of this card, and upon it lay the card which is to jump, face downwards. Lay more of the thread back again along the centre of back of this card, and lay any other card upon this. Lay thread again along back, and now place the duplicate of the jumping card (which is to be the third to rise), then lay thread along back again, and place any other card. Lay thread along back, and place the *second* card which is to rise. Thread along back and another card. Thread again on back of this, and then the queen, and thread up back of it, and two or three cards on top of this.

Lay this part of the pack, just behind and concealed by the handkerchief, upon the table faces upwards, and with the end from which the thread emerges towards the centre. Leave a couple of feet of slack thread upon the table, and then allow the thread to pass over the back edge of table, exactly behind the centre where stands the glass upon the plate. At the spot where the thread goes over the edge put into the tablecloth one of the black pins, making it pass out

and over the thread, and into the cloth again, as in Fig. 2. Let the thread fall to the floor, and insert a pin into the carpet and over thread and in again just as the one in the tablecloth, and then allow the thread to pass along the floor to where your assistant is concealed behind a screen or elsewhere.

The glass and plate are set in centre of table, and the remainder of the pack at its front.



Fig. 2.

Showing the arrangement of thread under pin in tablecloth.

Presentation of Trick.—The performer picks up the pack and addresses the audience. Whilst speaking he carelessly shuffles the pack, in reality making the false shuffle described upon page 51, and not disturbing the order of the cards which are ready to be forced. “In this experiment I would like some ladies and gentlemen to assist me by selecting cards from the pack. Will you, madam? Thank you. And you—and you?” etc., till some six to ten cards are out, taking care that amongst them are at least the three “forced” ones which are presently to be made to rise from the glass. Proceed, “Now I would like you to hold up the cards chosen, so that everyone may know them; I will, with your permission, turn my back upon you for one moment, as I wish to be the only person in the room who does not see the chosen cards.” Turn round for an instant, and then saying, “Thank you, that will do. Please take down your cards,” return to the audience. If each has taken a forced card it simplifies matters, as the pack may now be handed round, each replacing his card and shuffling the pack before passing it on to the next, without the performer handling the cards at all until all are shuffled in.

If, however, as often happens, several people refused the force, and made purposely independent choice, then the

performer must go round with the pack, handing it first to those who have the forced cards, emphasising the point by saying, "Take the pack into your own hands, and place your card in and shuffle all together. I do not want to handle the cards at all." Then in taking those which are not known simply say, "And yours, sir, will you kindly place yours in the pack?" holding the pack in halves, and making the pass to bring the card to the top, and get a sight of it in moving towards the next chooser.

Return to the table and place the pack face upwards upon the arranged part of the pack which lies behind the handkerchief; at the same time pick up the wand. Hold the wand to your eye as though it were a telescope, and looking in the direction of one of the choosers say, "Will you please think of the card you chose whilst I look at you through this? I call it my thinkophone. Why? Because whenever I look at anyone through it I can tell all that they are thinking about. Shall I tell what you are thinking of? No, perhaps that would hardly be fair; but I can see the card you chose, it was (naming card), and yours was," turning to and naming the next person's card, "and you, madam, chose a" (name again), when you come to the man who took the forced queen of hearts, "and yours was—but perhaps you would rather see your card. I do not mind, and it makes a little variation." Walk to table, pick up the tumbler with left hand, and the handkerchief with right, and lightly wipe the handkerchief round the tumbler, as though to remove a speck of dust that might be upon it, saying, "I have here a small tumbler which is in no way prepared, and also a plate." Pick up plate and replace it upon centre of the table. "The plate I place upon the table, and upon the plate I stand this glass, and into the glass I place the pack." Lift the pack into glass face towards audience. In doing so grasp the end where the thread is, and set this end uppermost in the glass, and also take care not to let the thread between the cards slip out of position, which can only happen through great carelessness.

Say, "I would like to call your attention to the fact that

this glass stands quite isolated." Raise the plate with glass upon it a few inches from the table surface, and replace it. Swing the wand round the sides of the glass, which can safely be done, as the slack of the thread allows it to fall straight down the outside of the glass to the table, and so it will not be caught by the wand, even if swung quite close to the tumbler all round.

Tap the wand round the front of the table beneath its top, saying, "You see there is no connection either above or below—no strings, wires, or assistants concealed beneath the table."

The assistant now draws in the slack thread, taking great care not to more than make the line taut, else the rise of the card would be premature.

Walking several paces from the table to one side and in front of it, say, "Now, sir, you have only to command your card to rise out of the glass, but without naming it. Kindly give the word of command." The gentleman says "Rise!" and you without turning towards the table say, with a very you-see-how-wonderful-I-am air, "Your card, you notice, immediately obeys you. Isn't it marvellous?" Pause an instant, and the audience will possibly show signs of tittering, for of course no card has risen. Look round to the table and affect great astonishment, then say, "Perhaps, sir, you were not thinking only of your card; try again, and without naming it order it to rise now." He commands again; still no card rises.

Now affect considerable concern at the failure of the trick, saying, "I am so sorry, ladies and gentlemen, to have a failure, and so early in my trick. Will you forgive me? I feel so annoyed at this mistake." Then turning suddenly, as though at an afterthought, to the gentleman whose card refused to rise, say, "Perhaps, sir, you will tell me the name of your card?" He says, "The queen of hearts." "Oh," you exclaim, "why that entirely accounts for it. One cannot expect a lady—how much less a queen—to be commanded in so peremptory a manner. One must address Her Majesty more in this wise."

Turn towards the table, and making a profound bow (Fig. 3), say, "May it please Your Majesty Queen of Hearts to favour us with your presence. Queen of Hearts, please rise." As you speak the assistant behind the scenes or screen pulls the thread until the card has risen right out of the top of the pack. Walk to the table, take the card with the tips of



Fig. 3.

your fingers, and walk towards the chooser, saying, "You see Her Majesty is still looking a trifle cross." Turn to the person who took the seven of clubs and say, "Kindly tell me the name of your card." "The seven of clubs." "Would you like it to rise quickly or slowly from the pack?" According to answer, the assistant pulls the string so as to make the card come up slowly or quickly, and it is removed. Then the name of the last card, the ace of diamonds, is asked for, and when it has been given, and duly made to rise and taken in the hand, say, "What a curious thing that you should have chosen the ace of diamonds. It is the most wonderful in all the pack. Once it was chosen and jumped right out of the pack and flew down the room into somebody's pocket. You don't believe me, but it is true. Shall we try if it will do the same now? I will replace it in the pack." Slip the card down into the pack in the glass in front of the prepared part. Walk away again and say, "Ace of Diamonds, a lady desires you to jump out of the pack." The assistant pulls the string with a sharp jerk, and the ace flies several feet into the air. The performer quickly picks up the ace, throws it down to audience, and immediately takes pack from glass, allowing the end of the thread to slip out and fall, when it is drawn in by the assistant. If able to make the "spring" this should be done, to show that the same ordinary pack has been employed, or the pack may be handed for examination.

THE "THURSTON" RISING CARDS.

(PHOTOGRAPHS OF FRANK KENNARD.)

One of the latest novelties in conjuring, and one that has practically made the reputation of Howard Thurston, who first performed it, and whose name it bears. May be worked by either sex.

It is rather a stage than a drawing-room trick, and the second method here described is the better.

Time Occupied.—From five to ten minutes.

Effect.—"Five cards are selected haphazard from an ordinary pack. The five cards are then handed to an independent member of the audience, with the request that he will replace them, and shuffle them into the pack thoroughly. The performer now returns to the stage and holds the pack in his left hand, with the faces of the cards towards the audience. He passes the right hand completely round the cards to prove that no threads are used. The hands and cards are now left in the position depicted in Fig. 2, about three feet apart. The performer next inquires the name of the first card selected, whereupon it immediately leaves the pack and soars as gracefully as a bird up to the right hand, where it is held between the fingers and thumb, the beauty of the experiment lying in the fact that the performer does not move a muscle during the rising of the card. The card is now placed on the front of the pack, and the second card called for, when it immediately ascends in the same manner as the first. This is repeated until the five chosen cards have made their appearance."*

* Howard Thurston's description in his book, *Howard Thurston's Card Tricks*, pp. 78, 79.

Requisites and Preparation.—*FOR FIRST METHOD.*—A small round brass box similar to an ordinary tape measure, the place of the measure being taken by a black silken thread. To one side of the box is fastened a safety pin, with which to affix the apparatus to the performer's clothing; on the other side is a button which, when pressed, allows the thread to be drawn into the box by the internal spring.

This apparatus is fixed by means of the safety pin on to the top of the left side of performer's trousers, just beneath the edge of waistcoat, as shown in Fig. 1.



Fig. 1.

Showing position to attach the apparatus.

At the end of the thread is a little hollow button of wood, into and slightly overlapping the hollow of which is pressed some conjurer's wax. This pellet of wax is stuck on to the back of the top waistcoat button, and some two and a half feet of slack thread is pulled out of the apparatus and allowed to hang loose.

FOR SECOND METHOD.—A black thread is stretched across stage just above the height of the performer's head, so as not to interfere with his movement in other tricks. In the wings at each side the thread passes over a pulley-wheel or through a round hook, and hangs about four feet down from this; at each end of the thread are attached some dozen cards, to act as counterweights. They keep the thread across the stage taut, but allow of its being easily drawn down and attached to a card which, when released, is drawn up by their weight.

Presentation of Trick.—*FIRST METHOD.*—Walking amongst the audience, the performer invites five persons

THE "THURSTON" RISING CARDS 121

to select a card each. This having been done, he collects the five cards, remembering the order of the people from whom he takes them back, and in turning and walking towards another member of the audience he exchanges these by dropping them into his right hand *profonde* (care being taken not to disarrange their order), and taking five others hands them to the member of the audience together with the pack, and requests that they be shuffled into the pack. This done, he resumes the pack, and in walking back to the stage or table recovers the chosen five from the *profonde* and places them on top of the pack.

On reaching his position and turning round to face the audience once more, the wax button is removed from the waistcoat button and pressed against the back of the top card on the pack.

Attention is now called to the fact that the pack of cards is held in the left hand quite isolated, and the right hand is passed over and around the cards to show that no threads or wires are attached.

As the right hand passes underneath the cards it encounters the slack thread, which is allowed to pass between the first and second fingers, and is drawn up until the right hand reaches the position shown in Fig. 2.



Fig. 2.

The thread is now drawn taut from cards up through first and second fingers of right hand and back down to the apparatus, which is just behind the performer's left elbow.

Turning to the person whose card he took back last, the performer inquires, "What was the name of the card you chose?" "Two of spades" (or whatever it was), is the reply. "Well, I will ask the two of spades to leave the pack and rise into my right hand."

Whilst speaking the left elbow is pressed against the button on the apparatus, which allows the spring to draw in the thread, and the card rises slowly to the right hand (Fig. 3).



Fig. 3.
The card rises slowly to right hand.

The pressure on the button by the elbow is stopped, and the right now brings down the card and places it in front of the rest in the left hand. Detaching the waxed button, and affixing it once more at the back of the hindermost card, he turns towards the chooser of the card retaken before the last to inquire the name of the card selected. Meanwhile the right hand is passed once more round the cards and brought up again to the position of Fig. 2. Whilst this is done the button must be pressed by the left elbow to allow of the thread, which was drawn in at the rising of the previous card, to be drawn out again. The second card is commanded to leave the pack, and the operation repeated until all five have risen.

I give this explanation because it is Mr. Thurston's own published method, but would add that it is by no means an easy or sure plan; at least this is my opinion, and that of all the best professional conjurers with whom I have

discussed the trick. The thread must be very fine indeed to be invisible at the close quarters of a drawing-room audience, and the apparatus has a most annoying habit of failing to work at the critical moment.

The trick is essentially suitable for a stage trick, and is then worked as follows :—

SECOND METHOD FOR STAGE.—The performer walks down amongst audience and forces five cards, and allows each chooser to shuffle his card back into the pack. In returning to the stage the five duplicate prepared cards are obtained from pocket, and placed on top of pack. As the performer takes up his position for the card to rise, an assistant in *each* of the wings raises the counterweight of cards, allowing the thread across the stage to lower until the performer's hand, in making passes over and round the cards, secures it and passes it into a clip at the back of the last card, or the performer may himself in making the passes with right hand draw down the thread without assistants in the wings. The right hand goes to position above the pack, the left meanwhile holding the pack firmly. As the card is commanded to rise the hold of left hand at back of pack is slackened, and the counterweights draw up the card to the right hand.

In placing the card in front of the pack in the left, the right hand detaches the thread from clip and places it into clip of next card at back, and so on until all have risen.

When going down to force cards, if anyone chooses other than the card desired to be forced, hold out the pack divided in halves for it to be replaced, make the pass and tell the name of card as you go to force the next on someone else, with the remark, "Isn't it marvellous how I can read your thoughts?" or any other suitable exclamation.

If the thread across stage is arranged at a height which just allows performer to walk beneath without his head touching, it will not be necessary for assistants to raise the counterweights as the performer, in passing his hand over the cards to show there are no wires or threads, draws down the thread himself.

THE FOUR-ACE TRICK.

CHARLES BERTRAM'S METHOD.

One of the very best of card tricks, requiring the ability to "pass" and "palm" neatly, and depending principally for its success upon the "manner" in which the assistant is "handled." Equally suitable for performance by gentleman or lady. The photographs are of Mr. Charles Bertram, and excellently show the *gesture*, which makes so much for the good effect of a trick.

Time Occupied.—Ten to fifteen minutes.

Effect.—Performer asks the assistance of a member of the audience. The four aces are taken out of the pack and placed upon the top. The assistant deals the four aces separately on to the table, and upon each ace deals three other cards. The assistant then chooses three of the heaps, which are thereupon placed into the pack, leaving one ace with the three indifferent cards on top of it upon the table. He places his hand firmly over these, whilst the performer, taking the pack in his hand, makes the little "flip" with the cards, and draws from beneath the assistant's arm the three indifferent cards. The performer makes two more "flips" in rapid succession, and informs the assistant that he now has the four aces all beneath this hand. The assistant raises his hand, and to his astonishment there are the four aces, his wonder being further heightened on hearing that the three indifferent cards have passed into his pocket, into which he dives his hand and finds them there as stated.

Requisites and Preparation.—A pack of cards—no preparation.

Presentation of Trick.—Request a gentleman to come and assist you, and whilst receiving him upon your left pick up your pack and palm four cards. Place the pack upon the table, saying, “Will you please give me the four aces out of the pack, and satisfy yourself that it is an ordinary pack of playing cards, containing no more than four aces.”



Fig. 1.

Performer arresting assistant's hand and diving his into inner breast pocket with four palmed cards, leaving three behind and bringing out one.

Being upon your left, he will most likely advance his right hand to take the pack (it makes no difference to you should he use his left), whereupon you arrest his arm with your left hand, and at the same time dive your right containing the four palmed cards into his inner or outer breast pocket, where you leave three of these cards, and draw out one (Fig. 1) and place it in the pack, remarking, “You really must not take any of my cards away like this

without my asking you to do so. Now perhaps you will lay the four aces upon the table, and let me know whether there are any more aces in the pack.” The assistant will of course answer that there are no more than four aces, and as he lays these upon the table you take the rest of the cards and, placing them on the table, ask him now to place the four aces on the top of the pack. This done, you take up the

THE FOUR-ACE TRICK

pack in the right hand, and secretly inserting the little finger of the left hand in the centre of the cards, swing the left hand up with the pack and make the "little flip," thus raising a suspicion in his mind as to what you may have done.

You mock-innocently ask, "Where are the four aces?" Your assistant will probably say, "At the bottom," or, "In the middle of the pack." If so, show him that they are on the top. Should he say "On the top," make the pass, keeping the little finger on the aces, and show him that they are gone, remarking, "They went when you winked." The little finger having been kept on the aces, you make the pass again, so bringing them to the top. Tap the pack with your wand, and tell him, "A touch of the wand immediately restores the aces."



Fig. 2.

The three cards palmed, the assistant places the four aces on pack.

the table, asking your assistant to place the four aces

and louder "flip" than before, and deal the four aces face downwards on the table, saying, in a confident yet suspicious manner, "The four aces are there now, aren't they?" He will probably say "No; I do not think they are there," in which case say, "Ah! I see you have been taught to be cautious," and show that the aces are there, turning them up one by one upon the table. Palm off three cards (Fig. 2), and place the pack upon



Fig. 3.

Showing the four aces are on top (in reality, three palmed cards with one ace beneath are shown).

on top. This done, take the pack with your right hand, placing the three palmed cards on top.

Count one, two, three, four cards, keeping the pack in position as though for dealing, and show them, of course only allowing the ace to be seen (Fig. 3), saying, "Yes, you have placed the aces fairly on the top of the pack this time." Replace them, remarking, "As there seems

some doubt about the matter whenever I handle the cards, perhaps you will not mind doing this yourself." Hand him the pack into his left hand, and tell him to deal the four aces in a row upon the table, face downwards. As he moves his right hand to the pack, you place your left hand gently and persuasively upon the arm just above the wrist (Fig. 4), and guide each card down to the table, saying, as you do so, "One here, and one here, and one here, and the fourth here."

As the fourth card (which is an ace) is laid you quickly turn it up, giving the audience a sight of it, and say, "Upon this ace place three cards." He does so, you again guiding arm, as the three cards are the other three aces and must not be seen. As soon as the three aces are safely upon the fourth

ace you stop the guiding of the hand.



Fig. 4.

Showing the left hand guiding assistant's arm in dealing the aces on to table. A seemingly natural assistance, but most important, as it prevents him or the audience seeing underneath the cards.

“And three upon the next ace,” you say, “and three upon the next. You may take them from any part of the pack you choose” (as now it does not matter). “And now three upon the last ace. You see I do not even touch the pack. Now will you please place the pack upon the table and tell the audience what you have done? You have placed one, two, three, four aces upon the table, and upon each ace you have placed three cards. Is that so?” He will of course answer “Yes.”

Hand him the wand and request him to touch two of the heaps (Fig. 5). If he touches heaps one and two (the numbering of heaps shown over Fig. 5 is in the order the cards were laid upon table), take them and place them into the pack.



Fig. 5.
Assistant touching two heaps with the wand.



Fig. 6.
Produce the three cards from under the armpit.

Should he, however, touch heap No. 4 and another, then you remove the two heaps which he did *not* touch and put them into the pack, saying, "You choose those, then I will take these," so leaving No. 4 and another on the table.

Ask the assistant to touch one more heap. If he touch No. 4, remove the other, saying, "Then I will take this." If he touch the other, remove it all the same into pack, so that in any event No. 4 is left on the table. You pick up pack and say, "Having had a perfectly free choice, you have now left me one ace and three small cards. Will you please place your hand firmly upon this remaining ace and the three indifferent cards? My trick is this:—I shall, against your will, make you raise your hand from the table, and in that instant I shall take from you the three indifferent cards and give you the three aces from the pack in their stead."

As you speak palm three cards, and running your hand up his arm produce the three cards from underneath his elbow. Place them on pack, saying, "Here I have the three indifferent cards. Now to give you the three aces." Take pack in left hand; run it down his arm, making the "flip" loudly as you do so, and say, "That gives you the three aces." Give a sharp upward movement with the pack, making "flip" again in direction of his pocket, where you first left the three cards at beginning of trick. Then place the pack all spread with one movement, face upwards, upon the table, exclaiming, "And the three indifferent cards I pass into your pocket. Please see if you have the aces, and if so show them to the audience" (Fig. 7). "And now to conclude, will you please give me the three cards from your pocket? Perhaps they are in this one" (point with wand to a pocket where they are not. He feels for them and says "No"); "perhaps this pocket" (pointing to another where they are not. He looks again and says "No"); "perhaps here" (point to the pocket they *are* in, and he draws them out, causing a laugh) (Fig. 8).



Fig. 7.

Showing four aces from under his hand.



Fig. 8.

Discovering the three cards in pocket.



Fig. 9.

“I would ask you one more favour—not to tel
anyone how it is done.”

“Now, sir, I thank you very much for your assistance, and
I would ask you one more favour—do not tell anyone how it
is done.”

TO PASS SEVERAL CARDS FROM ONE
PERSON'S POCKET TO THAT OF ANOTHER.

MDLLE. PATRICE'S METHOD.

One of the best of card tricks for either lady or gentleman.

Time Occupied.—Five to ten minutes.

Effect.—Two gentlemen are asked to assist. One of them counts off thirty cards from the pack on to the table. The other gentleman verifies the counting to make sure that there are only thirty cards used. Each of the assistants is then asked to remove anything which may be in the inner breast pocket of his coat. The heap of thirty cards is cut at haphazard by one of the gentlemen into two heaps. Each assistant takes one heap into his breast pocket and buttons up his coat. The performer now mysteriously transfers any number of cards the audience desire from the pocket of the one assistant to that of the other without approaching either of them. The assistants remove the cards themselves from their pockets, and count them one by one upon the table, when the exact number decided upon are missing from the one man's pocket and so many additional found in that of the other.

Requisites and Preparation.—A pack of cards; no preparation.

Presentation of Trick.—Having asked and secured any two gentlemen in the audience who may be interested in card tricks to assist you, on behalf of the audience, request them to stand one at each side of you. Hand the pack to the assistant on your left to shuffle, which done, you say, "Now may I trouble you to count thirty cards from this pack, one by one, face downwards, upon the table." As soon as he has done so, turn to the other, saying, "Perhaps you would not mind

counting these over once again, in just the same way, one by one, on to the table, to make quite certain that no mistake has been made in the counting." As he does so the performer counts out loud, "One, two, three," up to thirty, as each card is laid upon the table.

Pick up the thirty cards from the table, and square them up whilst asking the gentleman on your left "if he has an



Fig. 1.

"Have you an inside breast pocket?"

are being shown empty, the performer palms off five cards, and places the remaining twenty-five upon the table, picking up the wand in right hand, and so covering the cards palmed. The assistant on the left is now asked to cut the cards into two heaps, and then to choose which of the two he will have. Whichever heap he chooses, you request him "To pick it up, place it in his empty pocket, button up his coat, and place his hand firmly over his heart—you mean over the pocket with the cards, and so allow no one to get at the cards."

Ask the other assistant to count the cards in the remaining heap, which he does as before, one by one, on to the table, and we will say that there are twelve. The performer, looking to the audience, says, "How many cards has this gentleman?" (pointing to the assistant who has the other cards in his pocket).

inside breast pocket? if it is empty? If not, will he remove anything that is inside it for a few minutes? Will he pull out the lining and satisfy the other members of the audience that it is really empty?" (Fig. 1). The same questions are put to the second assistant. Whilst these queries are put, and the pockets

Now, sir, twelve from thirty leaves—how many?"



Fig. 2.

Twelve from thirty leaves—how many?"
(adding the five palmed cards).

"Eighteen" the assistant answers. At the instant that you say, "Now, sir, twelve from thirty leaves how many?" (Fig. 2) you bring down the hand with the five palmed cards on to those on the table and square them up, and request assistant to place them in his pocket as the other gentleman has done, placing the hands over the pocket,

adding, "Be sure not to let anyone take anything from you."

Turn to audience and say, "Now this gentleman on my left has eighteen cards, the gentleman on my right has twelve. I propose to take a few cards from the pocket of the gentleman upon my left and pass them, invisibly, into the pocket of the gentleman upon my right. Now the spirits work with three numbers—three, four, or five. How many cards shall I take from this gentleman" (on left) "and give to this gentleman" (on right), "three, four, or FIVE?" The emphasis is on the five, and in all probability several will say "five," in which event you say, "Certainly, you wish me to take five cards from this gentleman's pocket to this gentleman's."

Should some say three, some four, and some five, you ignore those who said three and four, and, turning in the direction where the "five" was asked for, proceed as above.

If three be most distinctly called for you may say, "Certainly, you wish me to take three for you; with pleasure." Turn to someone else and say, "And how many would you like?" Probably they will say "two." In that case say, "Certainly; three for you, sir, and two for you,



Fig. 3.

Drawing line with wand from the pocket of one to that of the other assistant.



Fig. 4.

"This is the first card."



Fig. 5.

Pretending to throw the card into pocket of second assistant.

madam. Now I proceed to draw a line from this gentleman on my left to the gentleman on my right, which is called the invisible line of influence." Whilst speaking, with your wand draw an imaginary line from the one gentleman's pocket to the other (Fig. 3). "You see the line, sir," addressing either of the assistants. He will probably say, "Yes," and you reply, chaffingly, "Yes, I thought you would see the *invisible* line! When you are with a conjurer you should be very careful how you admit or deny anything. In fact, I want you to be very careful, on behalf of the rest of the audience, or I shall deceive you in a moment. Now, sir, here is the first card" (Fig. 4). Make a pretended grab in the air near the pocket of gentleman on left as though you caught a card, and do as though throwing it into the pocket of the other (Fig. 5). "The second on the tip of my wand, and so into your pocket," passing whilst speaking the tip of wand from one to

the other's pocket. "Now the third." Again grab near the pocket of left assistant, and pretend to throw the card down to the audience, and with right hand, point down after it as though following its flight with the wand and your eye, and saying, "There it goes, look! right down into that corner. No! it has flown up again, and almost hit the ceiling. Ah, here it comes along the edge of the wall. There it is, right into your pocket, sir. You have now three more cards. You feel your pocket a little heavier now, do you not? Yes. I thought so. Now for the fourth. One, two, three, go!" (Make a quick movement across in front of you.) "Now you have four more cards. The fifth you will not see pass; they go so quickly. This one with my wand again." Touch pocket on left and pass wand across to pocket on right, saying, "Yes, there it is at the tip of the wand. Yes, it's a



Fig. 6.

"You notice my hands never for an instant touch the cards in this experiment."

court card. How can I tell? Why, it is a little heavier than the others. Now, sir" (turning to left assistant), "You have now only thirteen cards, and the gentleman on my right has seventeen. You notice my hands never for an instant touch the cards in this experiment" (Fig. 6). "Now, sir" (to left assistant), "take out the cards your-

self, and show your pocket perfectly empty, and count them as before, one by one, upon the table, that everyone may see. You had eighteen cards; you now have thirteen." As he throws them down you count with him, and when you come to thirteen add, "You see you have lost five cards, so you, sir" (turning to the other), "must have the five extra. Will you, please, take out your cards and count them." He counts "One, two, three," up to twelve, when you join in counting with him, "thirteen, fourteen, fifteen, sixteen, seventeen."

SLEIGHTS USED IN
CONJURING WITH COINS

TO PALM A COIN.

To be able to palm a coin neatly is a necessary accomplishment of every conjurer, and it is by no means difficult. The ordinary palm here described will serve for most purposes.

Presentation.—The coin is held between first finger and thumb of either hand, for a good conjurer must be ambidextrous, and exhibited as in Fig. 1.



Fig. 1.

The second and third fingers are brought up behind the centre of coin whilst simultaneously the first finger is withdrawn. This leaves the coin held for an instant between second and third fingers and thumb (Fig. 2).



Fig. 2.

The thumb is now removed, and the second and third fingers press the coin into the palm of the hand in such a position that a slight inward movement of the muscles of fleshy part of the ball of the thumb grips the coin against the opposite side of the palm, beneath the little finger, as in Fig. 3.

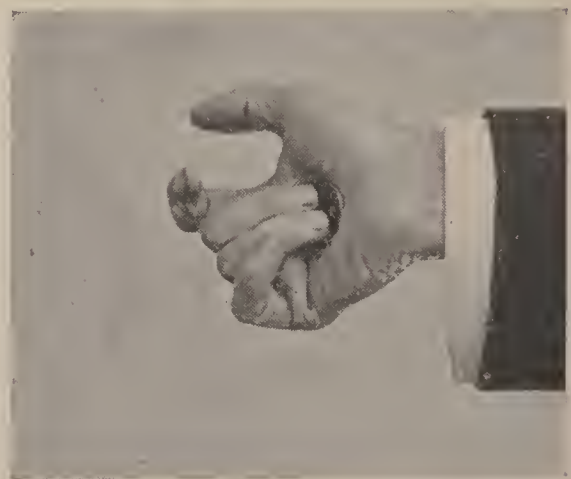


Fig. 3.

The fingers are opened again leaving the coin so gripped, whilst the back of the hand may be freely shown with fingers apart and the hand moved about and used naturally, the coin remaining in the palm. The whole of this will be found with practice to become one movement, which the hand will make almost unconsciously whenever anything is to be palmed.

To palm balls—billiard balls, eggs, etc., exactly the same movement is followed.

To cover the action a movement is usually made of the hand and arm at the instant of palming a coin. The performer may say, "Will you kindly catch this coin?" moving the hand and arm as though throwing the coin to the person addressed, which entirely hides the movement of the fingers in palming the coin. In the "aerial mint" or "coins into the hat" each time a coin is caught it is apparently thrown into the hat or the air; this covers the act of palming it ready to be reproduced, and creates the impression that another coin has been caught in the air. Once the power to palm is acquired, the performer must accustom himself to handle objects freely with the fingers of the hand in which an object is palmed without any fear of the grip upon it being released, so that it falls from the palm. A couple of the best exercises to practise with a view to adept palming are—

(1) To palm a coin and pick up a glass from a table and replace it with the tips of the fingers and thumb grasping the rim of the glass as in Fig. 4 (page 175).

(2) To palm a coin and place the whole of all the fingers and thumb flat upon a table whilst the palm of hand holding the coin and forearm are held quite perpendicular.

When these two exercises can be regularly and securely performed with one coin, palm two, one on top of the other, and so on until the exercises can be done with quite a number of coins securely palmed, or a watch, egg, or billiard ball held with equal facility.

THE PASS WITH A COIN.

The ordinary pass with a coin is the act of palming the coin whilst pretending to place it from one hand into the other. In most descriptions of coin tricks one simply says, "Palm the coin," leaving the phrase "Making the pass" to apply only to card tricks.

Presentation.—The coin is held as in Fig. 1 of "the palm," p. 141, and as the right hand is brought towards the left (or *vice versâ*, which should be learnt till equal facility be acquired), the left hand is held open, and then closed, as though grasping the coin the instant that the fingers of right hand reach its palm. In the meantime the right hand palms the coin and hangs down, or is held open, the left remaining closed as though containing the coin.

THE BACK AND FRONT PALM.

T. NELSON DOWNS' CONTINUOUS METHOD.

A difficult sleight, yet one which the modern conjurer cannot afford to miss acquiring if he would be thoroughly up to date. The description here given is that of T. Nelson Downs, the most prominent present-day coin conjurer. His method is somewhat more elaborate than will be necessary in practice. If the movements from Figs. 1 to 5 be accomplished neatly, the remainder may be left for those who wish to be exceptionally clever in coin manipulation.

Effect.—A coin is shown in the hand and apparently thrown into space. The hand being shown back and front to the audience makes it plain that the coin is not concealed either in palm or at back. The palm and back of hand may be alternately shown as often as is desired and the coin recovered anywhere at the option of the performer.

Requisite.—A coin.

Presentation of Trick.—Mr. Downs says: Commence the trick by placing the coin on the front of the hand, gripping it between the tips of the first and fourth fingers (Fig. 1). Next



Fig. 1.

The coin gripped between first and fourth fingers.

draw down the two middle fingers until the points rest behind the coin at its lower end. If you now exert with these fingers a slight pressure on the lower part of the coin, it revolves between the first and fourth fingers (Fig. 2), and as you carefully



Fig. 2.

Middle fingers drawn down ready to revolve the coin.

extend the two middle fingers, these stretch out in front of the coin (Fig. 3), which is now held in the same position as at



Fig. 3.

The coin at the back of hand, exposed view.

first, except that it is at the back of the hand, and is quite invisible from the front, so that it seems to have vanished. To cover this movement, which should be executed with lightning rapidity, the performer makes a short movement with the hand as if about to throw the coin away. To make the coin reappear, these movements are simply reversed.

This novel movement should be perfected with both hands. After considerable practice this can be accomplished with more than one coin. Fig. 4 shows Mr. Downs back palming



Fig. 4.

Mr. Downs back palming six half-dollars.

six coins. One will be found enough for all practical purposes, and few people would give the practice needed for back palming several at once in this method.

When the coin has been reversed to the back of the hand, as in Fig. 3, the little finger moves away, and it is left gripped between the first and second fingers. The coin in this (Fig. 5) and subsequent photos is shown, but of course in practice would be further to the back, and not showing between the fingers. The third and fourth fingers are now spread wide apart (Fig. 5) to show there is nothing between them. The third finger moves up at the back of the hand behind the coin, which it pulls between it and second finger,



Fig. 5.

Coin left gripped between first and second fingers.



Fig. 6.

Coin gripped between second and third fingers, and back of hand shown.

where it remains gripped, as in Fig. 6, enabling the performer to show the back of the hand, and that there is nothing between first and second or third and fourth fingers.

Now the thumb pushes the coin through from the front of the hand to the back, still gripped between second and third

fingers, enabling front of hand to be shown, with the first and fourth fingers extended (Fig. 7). The little finger next



Fig. 7.

First and fourth fingers extended.

comes up behind the hand, and grips the coin in exactly the same way as the third finger did, enabling the first, second, and third fingers to be shown empty (Fig. 8).



Fig. 8.

First and second fingers extended.

The second finger now grasps the coin from the back, so that it is held as before, in Fig. 6, between two middle fingers, again allowing performer to show there is nothing between first and second or third and fourth fingers. The coin is then picked up with the first finger, and gripped between that and the second finger, as already seen in Fig. 5.

Next the fingers are bent round towards the palm, and with the assistance of the second and third fingers the coin is transferred to the palm of the hand (Fig. 9), thereby



Fig. 9.
Coin in palm.

allowing the performer to show the back of the hand with the fingers and thumb extended (Fig. 10).

It is now picked up with the two middle fingers, and replaced between first and second, exactly the reverse of the previous move, enabling the front of the hand to be shown.

By next moving the third finger up behind it, the coin can be placed at the back of thumb (Fig. 11), where it lies gripped in the fleshy part, so that the performer can now show front of hand empty, with fingers extended. Then hand is closed, and the coin allowed to drop in; then it is opened, and the coin produced.



Fig. 10.

Back of hand, all fingers extended. Coin in palm.



Fig. 11.

Coin at back of thumb.

T. Nelson Downs uses all of the above passes in his entertainment, and, of course, to work the Back and Front Palm perfectly considerable practice is necessary. To produce many brilliant effects it is only essential that the

performer should be familiar with one or two of the moves, but anyone who desires to become quite a first-class manipulator should practise, practise, and keep on practising, until all the above sleights become second nature to him, and he can then defy even expert conjurers to tell where the coin is at any moment.

Special coins for back palming may be obtained. These have fine wire forks at two opposite edges of the coin. The forks fit round the first and little fingers whilst the coin revolves between them. Such a coin is only useful for plain back and front palming, and must be exchanged for an unprepared coin before proceeding from the palming to any trick. Very little skill is required to show the back and front palm with one of these.

THE FRENCH DROP, OR TOURNIQUET.

This is a very useful and simple sleight. A coin is taken and apparently placed from the left hand into the right, whilst in reality it remains in the left.

Presentation.—The coin is held between first and second fingers and thumb of the left hand.

The hand is moved up as though to place coin into the right hand, which proceeds to take it as in Fig. 1.



Fig. 1.

Now, as the right hand fingers are closed as though grasping the coin, it is allowed to fall down past the side of the thumb of right hand into the palm of the left (Fig. 2).

The right hand is quite closed and moved away, as though having taken the coin.

In moving away the closed right hand it should be turned over so that the closed fingers are uppermost.

This will with practice be found one of the easiest and least detectable of sleights.

The same method is used with balls, and any small objects which are to appear to be in the right hand, when in reality they are retained in the left.

The actual position of the hands to audience, when the right hand appears to take the coin or other object, should be with the backs of the fingers of left hand towards them, while the right hand seems to take the coin from a sideways position.



Fig. 2.

TO CHANGE A COIN.

H. DE MANCHE'S METHOD.

This change, a novelty of H. de Manche's invention, is an improvement upon any other method, for only one hand is required. It is absolutely impossible for one coin to clink against the other. The hand can be shown palm outwards, as in Figs. 1 and 5, and the sleight, made with a quite natural movement, produces a perfect illusion. This change can be used whenever a substituted coin is required in a trick, and it may be shown as prelude to, or in the course of, almost any trick with coins. Suitable for either sex.

Time Occupied.—One minute.

Effect.—A copper coin (say a penny) is shown to the audience, and held in their sight between first finger and thumb. The hand makes a slight upward movement, whereupon the copper vanishes, and in its place is seen a silver coin, say a half-crown or half-dollar.

When used to substitute a coin for a borrowed one in the course of any trick there is no effect so far as the spectators are concerned, as only the performer is aware of a change having been effected.

Requisites.—A copper coin, say a penny; and a silver one, say a half-crown.

Presentation of Trick.—The penny is held between the tip of first finger and thumb (Fig. 1); the half-crown is concealed in the bend of second and third fingers. The performer may borrow the penny. If he uses his own he should take care to let one or two people handle it, to show that it is not a trick coin.

TO CHANGE A COIN



Fig. 1.

This done the hand is held as in Fig. 1, allowing the audience to see right into the palm of it to show that it is actually empty. Attention should not be called to this beyond the statement, "This is really an ordinary penny, which I shall change in your full view into a coin of quite another

value." This said, the hand is given a slight upward or sideways movement, during which the change is made as follows :



Fig. 2.

With the thumb press the penny on to the second finger, at the same moment withdraw the first finger to the edge of the coin (Fig. 2).



Fig. 3.

Now the first finger slides the penny to the root of the thumb, where it is gripped between this and first phalange (Fig. 3).



Fig. 4.

Next slightly extend the second and third fingers, thereby releasing their grip upon the half-crown; at the same moment lower the thumb until its tip rests upon the half-crown (Fig. 4).



Fig. 5.

Then the point of the thumb presses the half-crown to the tip of the first finger and holds it there. The act of doing this causes the penny to be released, whereupon it turns over on to its edge and slides into the place, between the bend of the second and third fingers, just vacated by the half-crown (Fig. 5).

The change is now complete, and the half-crown is exhibited in place of the penny. This should be shown to the audience actually as in Fig. 5, for this allows them once more to see the empty palm.

These movements, if practised, will be found to dovetail into one instantaneous motion. It should be practised before a mirror to make sure of success.

The photographs give an inside view of the sleight. The audience only see the back of the fingers and hand when the change is made, and the hand in motion at the instant of substitution. Coins of any size can be used with equal facility.

SOME TRICKS WITH COINS

TO EXTRACT A MARKED COIN FROM A
HANDKERCHIEF.

FRANK KENNARD'S METHOD.

A neat sleight, which may be shown alone or, better still, introduced in the course of some more important coin trick. Suitable for gentleman or lady.

Time Occupied.—A couple of minutes.

Effect.—A marked coin is folded into a handkerchief, and held by a member of the company. The performer mysteriously regains possession of it without unfolding the handkerchief.

Requisites.—A borrowed florin or half-crown; a handkerchief.

Presentation of Trick.—The coin is borrowed, and marked by the lender with a penknife.

The performer holds it between the first finger and thumb of his left hand, and boldly throws the handkerchief over it (Fig. 1).



Fig. 1.

Whilst still holding it with the left hand, the first and second fingers of right hand, which is held palm upwards, grasp the coin through the handkerchief, and the right hand is turned towards the body (Fig. 2).



Fig. 2.

Now say, "You can see the coin through the handkerchief." At the same time release the coin from the left hand, and grip it again through the double thickness of the handkerchief, but by its other edge, after the turn (Fig. 3), adding, "I will show you once more that the coin is really still here."



Fig. 3.

Lift the edge of handkerchief with right hand and exhibit the coin (Fig. 4),



Fig. 4.

then drop the handkerchief again with a shake (Fig. 5). This little manœuvre has had the effect of getting the coin outside the handkerchief, but concealed by the folds.



Fig. 5.

Next give the coin and handkerchief a twist, and allow the coin to drop, for it will remain in the fold without falling (Fig. 6).



Fig. 6.

The gentleman who lent the coin may now be asked to hold it. Place the handkerchief in his hand, so that his first finger and thumb grip it about three inches above the coin, and show that your own hands are empty without specially calling attention to them. Finally grip the coin, as in Fig. 7, with first finger and thumb and extract it, as though it were being pulled right through the material (Fig. 7*a*). Of course the



Fig. 7*a*.

Back view of Fig. 7, showing coin slipping out.



Fig. 7.

Assistant holding handkerchief; performer taking coin with thumb and finger.

handkerchief may be displayed to show that no hole has been made in it.

THE CAP AND PENCE.

L. GRAHAM LEWIS'S METHOD.

A good little after-dinner trick. In the usual method a metal cap is used to cover the pence. As there is always suspicion and a certain old-fashioned air attaching to all metal covers, L. Graham Lewis's plan of making a cap improvised from paper before the audience is a decided improvement.

Time Occupied.—About four minutes.

Effect.—The performer borrows five pennies from amongst the spectators. He then makes a little tube by rolling up a piece of note-paper, and blocks one end by squeezing the paper together. Next a small die is placed upon the table, and over it the cap of paper. The conjurer proceeds to pick up the pennies, and mysteriously passes each separately through the paper cap, which is lifted up, showing the five pence beneath in place of the die. The cap is replaced over the pence, and the conjurer with a sharp rap of his hand below the table surface secures the five pence once more, and the paper cap upon being lifted discloses the die in its original position.

Requisites and Preparation.—A small piece of note-paper, an elastic band, a die, and five pennies fastened together by means of a couple of metal pins driven through them near to their edges. The centres of four of the pennies are drilled away to within about the eighth of an inch from their edges, so that the top penny is intact, and the outer edges of those beneath are also intact. Thus when placed on the table they appear to be a heap of five pennies.

If a "cap and pence" trick be ordered at a conjuring apparatus dealer's, a prepared heap of pennies is supplied,

and a metal cap. The latter can be dispensed with, as only the prepared coppers are required in Graham Lewis's method here described, but it is cheaper to buy the whole trick, than to have this set of five pennies specially made.

The piece of note-paper should be rolled previous to the performance round the five prepared coppers, and a little mark made with pencil to show how far it must go in order to make a tube which will just fit easily—neither too loosely nor too tightly over the coins. The five fixed coins must be placed in any pocket convenient for the performer's right hand to secure them unseen when needed at the commencement of trick.

Presentation of Trick.—The performer borrows five pennies from members of the audience, and places them upon his table, and beside them sets the die. He next displays the little piece of paper, and rolls it into a tube, placing the elastic band round it, taking care to roll it exactly to the mark previously prepared, that it may just fit over the coins. He then squeezes up the end of the paper tube, so as to close it at one end, and walking down to the audience shows it to one or two, saying, "It is quite empty, and merely a little white paper tube without guile of any sort."

Whilst returning to the table he secures unseen the prepared coins, which are held concealed between the first and third phalanges of the second and third fingers of right hand (Fig. 1),



Fig. 1.

and are slipped into the tube as in Fig. 2.



Fig. 2.

The performer then remarks, "I will now place my little paper cap over the die," and does so. Fig. 3, a back view, shows position of the prepared coins inside the tube as it is being set over the die.



Fig. 3.

One of the pennies is now picked up by right hand, and performer pretends to place it into left hand, actually palming it in the right, which drops to position shown in Fig. 4, whilst the left is held over the paper cover and the fingers slowly opened whilst saying, "I will now proceed to pass this penny to join the die beneath this paper cap."



Fig. 4.

This operation is repeated until all the five pennies are palmed in right hand, as in Fig. 5 (a back view). Great care must be taken in palming the coins not to allow any clink to be heard as each new coin is pressed above the others in the palm.



Fig. 5.

The right hand now lightly raises the paper cap, and the audience see the heap of five pennies in place of the die, just as declared by the magician (Fig. 6). He replaces the cap over the pennies and proceeds,



Fig. 6.

“Now if I desire to recover the five coins from beneath the cap, all I have to do is simply to command them to pass through the top of the table.”

So saying the performer knocks his right hand sharply beneath the surface of the table, allowing the palmed coins to clink as loudly as possible, and bringing his hand instantly up, throws the five pennies carelessly upon the table, and immediately raises the cap, holding it near the bottom, and pinching it sufficiently to bring up inside it the prepared coins, thus revealing the die once more.



Fig. 7.

The paper cap he also jerks carelessly forward to anyone in the audience, or upon the table. In doing so the weight of the prepared coins makes them fall once more into the fingers of his right hand, whence they are dropped into the *profonde*, as the performer turns to pick up something else for use in the next experiment.

A COIN WRAPPED IN PAPER DISAPPEARS.

PHOTOGRAPHS OF CHARLES BERTRAM.

A good after-dinner or drawing-room trick. Suitable for lady or gentleman.

Time Occupied.—A couple of minutes.

Effect.—A coin is placed in a piece of newspaper and folded in at all sides; the performer immediately tears up the paper, the coin has vanished, and reappears at any spot he desires.

Requisites and Preparation.—A piece of newspaper about 4 in. \times 6 in. A coin—half-crown or penny is best. A crease may be made across the paper, so that when folded at this, one side of the paper is about an inch shorter than the other.

Presentation of Trick.—The performer takes the coin (Fig. 1) in the right hand, and places it fairly into the crease between the two sides of the paper,

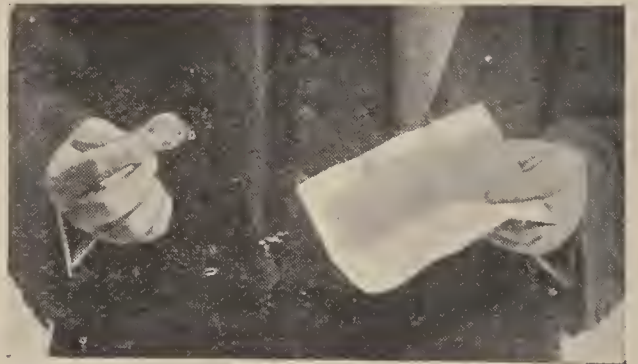


Fig. 1.

which is held bent in halves to receive it by the left hand (Fig. 2).

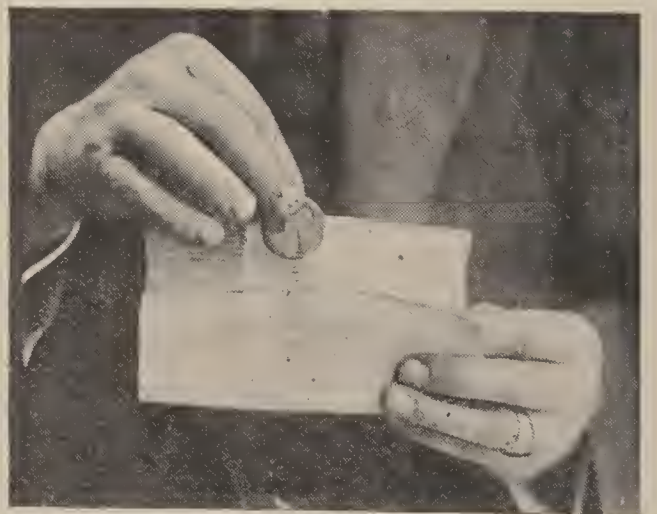


Fig. 2.

The left thumb and fingers close the sides of the paper together upon the coin, as in Fig. 3, the shorter half of the paper being towards performer.



Fig. 3.

The sides are next doubled back as in Figs. 4 and 5.



Fig. 4.

This brings the hands holding the packet one at each side (Fig. 5) so that the two first fingers can easily and naturally bend over the top of the packet, as in Fig. 6. This apparently closes the coin in absolutely. In reality, as the back half of the paper when the first fold was made did not quite reach up to the top of the front half—this piece which is now folded over is the top of the front side, and not of both, as it appears to be, and the packet which seems so fairly made is really open all along the top.



Fig. 5.



Fig. 6.

The performer now takes the packet in the right hand and taps it against a table or chair-back to show that the coin is really there. The left hand takes the packet from the right, the right hand being held quite still. The left hand grasps the bottom edge of packet, so turning it upside down (Fig. 7).



Fig. 7.

This allows the coin to slide out into the right hand, as shown in Fig. 8, which is a back view of Fig. 7.



Fig. 8.

Back view of Fig. 7.

The packet is held in left hand at shoulder-height, the performer looking mysteriously at it for an instant, and then is torn slowly into halves (Fig. 9)



Fig. 9.

and re-torn till quite in tiny pieces (Fig. 10), which are carelessly flung into the air. Fig. 10 has the hands turned upwards to show the reader the position of the coin in the right hand during the tearing up.



Fig. 10.

Exposed position of hands showing coin held between second and third joints of fingers.

The coin may either be simply got rid of at the conjurer's convenience, or may be produced from a gentleman's pocket, or from any piece of apparatus desired.

TO PASS TEN COINS HELD IN LEFT HAND
 INTO A GLASS HELD IN RIGHT
 HAND AT ARM'S LENGTH.

T. NELSON DOWNS' METHOD WORKED BY MEANS OF
 HIS "CLICK" PASS.

This trick is taken, by permission, from *Modern Coin Manipulation*, T. Nelson Downs. I have, however, altered the description in some places to make it somewhat simpler for an amateur to understand.

An excellent trick for either lady or gentleman to perform, though I would recommend the amateur to work with five coins only until very proficient in coin manipulation. I give the explanation of trick with ten, as that is Nelson Downs' suggested number.

Time Occupied.—About five minutes, including borrowing the coins.

Effect.—Ten coins are borrowed and placed unmistakably in the left hand. All are satisfied that the coins are really in the left hand, for they are heard to fall therein. The right hand now picks up an ordinary empty glass tumbler, and the hands are held wide apart. The coins are commanded to pass, one at a time, from the closed left hand into the glass held in the right. The beauty of the experiment is that each coin is distinctly seen and heard to fall into the tumbler. As soon as eight coins have passed, the performer pretends to hear someone say that there are no coins in the left hand. He immediately opens the left hand, and shows the two remaining coins. The hand is closed, and the two that are left pass singly into the glass held in the right in the same manner as their predecessors.

Requisites and Preparation.—An ordinary glass tumbler, ten coins (from audience for preference, but this is not abso-

lutely essential), and two dummy coins pivoted together to admit of their being spread to look like two separate coins. These dummy coins are placed in any pocket easily accessible to the left hand.

Presentation of Trick.—The performer states that he desires to borrow ten coins—two-shilling pieces, half-dollars, or rupees, according to the realm in which he may be performing. This done, on returning to his table he secures the dummy coins from pocket and reverse palms them (page 144), which he is able to do, as they are pivoted so as to form one coin. The audience now see ten coins in right hand and the left hand empty. In bringing the left hand towards the right to place the coins as in Fig. 1 the dummy coins are brought



Fig. 1.
Position of coins in right hand.

to front of hand, and palmed by the method described on page 141.

The ten coins being placed in the right hand (Fig. 1), the hand is then quickly turned over, the coins being apparently transferred to the left hand (which is held as in Fig. 2), but in reality the third and fourth fingers of the right hand arrest their fall (Fig. 2), thereby creating a sound or



Fig. 2.

“click” as if the coins had fallen into left hand, and press them into the palm of the right hand.



Fig. 3.

This will not be very easy at first for the amateur, but once acquired by practice it will be seen what a perfect deception it produces.

Now the left hand, closed, as though containing the coins, is held at arm's length, and the right hand, with the palmed coins, picks up the tumbler, as in Fig. 3.

By slightly relaxing the muscles of the palm of the right hand, the coins are released, one at a time, and fall into the glass (Fig. 4). A

considerable amount of practice and delicacy of manipulation is essential to ensure the coins dropping singly.

When eight (or three, if five coins only are being used) have passed into the tumbler, turn towards some particular part of the audience, and, pretending to overhear a remark, say, "I can hear what you say, madam. No coins at all in the left hand. I assure you, you are mistaken. I pass each coin separately, just as you see them go. You still don't believe me. Well, madam, I had better prove it to you. We had ten coins in all, eight have passed into the tumbler; that should leave two in my left hand." At the words "two in my left hand," slowly open the left hand, and press out the pivoted coin, so as to



Fig. 4.

show two, adding, "You see, madam, I was not deceiving you—at least not in the way you thought."

Allow the last two coins to fall into the glass, and open the left hand as the last falls, back palming the dummy coins in so doing.

The glass with the ten coins in is placed upon the table, and the dummy coin disposed of as may best suit the performer's convenience, either pocketed, or dropped into the *servante* at back of table.

THE AERIAL MINT.

CHARLES BERTRAM'S METHOD.

Illustrations by permission from *Modern Coin Manipulation*.

A trick known under many titles—"Aerial Treasury," "Coins into the Hat," "Miser's Dream," etc. Suitable for lady or gentleman.

Time Occupied.—Seven to ten minutes.

Effect.—The performer borrows a silk hat from a member of the audience, and holding it in his left hand proceeds to catch coins from the air with his right hand, which is repeatedly shown empty, back and front, tossing them into the hat. Coins are gathered from people's coats, ladies' hats, handkerchiefs, or anywhere.

Requisites and Preparation.—As many coins (two-shilling pieces or half-crowns, or silvered pennies are the best) as it is desired to produce. From twenty to forty is the usual number. About twenty are tied into a pile with a fine thread, and concealed in the left pochette. The remainder are tied into one or two more piles in the same way, and placed in various pockets, according to performer's fancy.

Presentation of Trick.—The performer borrows a hat from one of the audience. Taking the hat with the right hand, the left is brought to the left pochette, and the pile of coins secured. The hat is transferred from right to left hand, which at that moment presses the coins underneath the brim (Fig. 1), and it is set crown downwards upon the table, on the side where the coins are to the back.



Fig. 1.

Considerable practice is necessary to slip the coins readily, so that they are held by the brim of any hat. Some hat brims are so straight that they will not hold the coins. As the performer takes a hat he must instantly judge this point, and if it is not safe, instead of putting them under brim, he presses them just inside hat with the fingers of left hand, and holds them there, proceeding with the trick without setting the hat down (Fig. 2).

In the case where the coins are placed under the brim and the hat is set on table, the performer proceeds to address the lender: "May I be permitted to use your hat for a few moments as a money-box?" The left hand, which is held so that the audience see that it is quite empty, comes to the hat, and in picking it up the coins are brought from brim to inside of hat, as in Fig. 2. By slightly squeezing the coins the thread breaks, and they are ready to drop one by one as required. The performer remarks that "the atmosphere is impregnated with minute atoms of gold and silver, and so few



Fig. 2.

persons ever think of collecting¹ this precious metal—in fact, the air is alive with florins and half-crowns. See, there comes a half-crown floating over that lady's head." Point with the right hand, and making a grab in the air pretend to catch it, at the same time immediately feign to throw it into the hat, and simultaneously from the left hand fingers allow one coin to fall to the bottom of hat. The audience hearing it fall imagine that one was really thrown in from the right hand. Place right hand into hat, and pick the coin out and show it, then pretend to throw it back into hat, really palming it in right, whilst the left hand drops another. This gives the performer one in the right hand unknown to the audience. The performer then pretends to see another in the air, and remarking, "This little-known property of the air is really

most useful, should you find yourself out anywhere and short of a cab fare home," he makes another grab in the air, and brings the coin from palm to between tips of first finger and thumb. Again feigning to throw it towards hat, it is repalmed, and another dropped by left hand, and so on, till the coins in the left hand are exhausted. The manner of throwing them into hat is varied as much as possible. Some coins are supposed to be thrown through the crown of the hat; some are apparently thrown into the air and caught in the hat as they fall, each time the sound of the coin is made by dropping one from the left hand. "I will now blow one into the hat," says the performer, and pretending to place a coin he has just caught into his mouth, really palms it, and blows at the hat, and the coin is heard to fall with a chink on to the others. This is very effective.

Having now say twenty coins in the hat, he dips his right hand in, and taking a handful out allows them to pour down from right hand into hat. This he does several times, meanwhile walking amongst audience. As he comes to any person he may select he takes a handful, and streams them back in this manner, but retains some six or seven in the palm of right hand. Thrusting it under the lapel of the man's coat he withdraws the hand, clinking the coins therein as though they had been taken from behind the coat lapel. He makes believe to throw them into the hat by bringing the right hand over the opening, striking its brim sharply with the wrist. This causes the coins in the hat to jump and jingle, and gives the appearance of the coins having been cast into hat by the right hand, but in reality they are still held there. They may be picked from the trimming of a lady's hat, and the same false throw-in repeated—in fact, they may be taken in this way from all sorts of places. As many bundles of coins as is wished may be brought from various pockets into the hat to make up the number supposed to have been thus caught.

The best conclusion to the trick is, on walking back to the table, to use some of the coins for another trick without making any break.

BALL TRICKS

THE CUPS AND BALLS.

CHARLES BERTRAM'S METHOD.

This very ancient and essentially Oriental trick is a favourite with all the Hindoo Fakirs, but the cups they use are made of wood, and of a different shape from ours. The Hindoo method is not nearly so finished as the perfect sleight of hand described here. It is practically a glorified form of Thimblorig—our old racecourse friend, “three little thimbles and a pea.”

A man's trick rather than a woman's. Its effect in a room is excellent, but it is lost on a stage. It should not be attempted by any but well-advanced conjurers.

Time, in expert hands, about five minutes.

Effect.—A number of small balls are placed underneath the cups, or under one or two of them at discretion. A tap of the wand, and these balls appear or disappear at the will of the conjurer, so that they are gone when the audience is most confident of their presence, and are found where they are least expected.

Requisites and Preparation.—A white serviette, borrowed in the house where the trick is shown, three tin cups, four small balls of pith or cork in performer's right pochette, three potatoes or Tangarine oranges in left pochette, a pocket-handkerchief, which may be borrowed. The serviette is laid open upon the surface of the table.

METHOD OF PALMING THE BALL.

Place the ball between the fleshy parts of the bottom of the second and third fingers of the right hand, and the right thumb at the extreme left edge of the ball (Fig. 1), ready to roll it across the second finger to the tip of the first, in which



Fig. 1.

Ball palmed, thumb ready to roll it to position of Fig. 2.

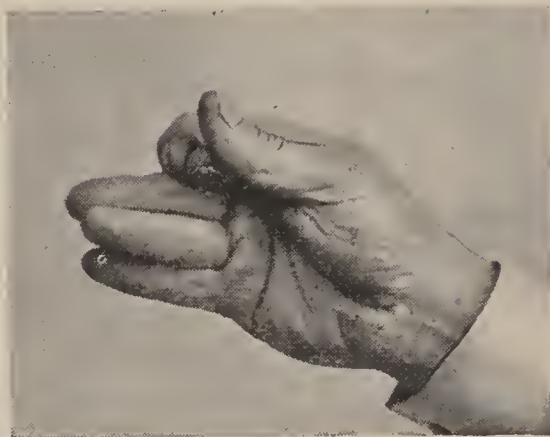


Fig. 2.

Position in which to show ball; thumb is ready to make reverse movement to bring ball back to position of Fig. 1.

position the ball should (Fig. 2) be shown to the audience. The thumb should not shift, as the performer knows that by reversing the movement of rolling, the ball will traverse the same distance, and, of course, go back exactly to the place of starting, viz. the fleshy part of the second and third fingers, as Fig. 1, so that by feigning the action of placing the ball in the left hand the ball is instantaneously palmed in the right by simply rolling the ball with the thumb to its proper position.

TO HOLD THE BALL WHILST CONVEYING UNDER CUPS.



Fig. 3.

Ball held at extreme tip of little finger ready to introduce beneath cup.

The ball should be palmed as above, and rolled to top of first finger, as in Fig. 2. The third and little finger should then join the first finger and thumb, and receive the ball in between the top joints of the fingers. The act of straightening the hand will cause the ball to roll to the extreme tip of the little finger (Fig. 3), so that when a cup is raised by the hand the ball can be secretly introduced under it.

As this will be used in the following sections, it will be spoken of as "introducing the ball" (Fig. 4).

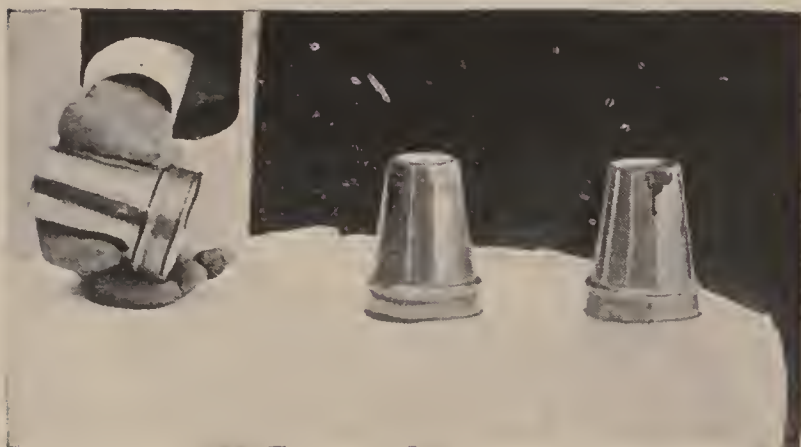


Fig. 4.

Introducing the ball. The cup is here tilted considerably further than in actual performance.

Presentation of Trick.—The trick may be described in four sections, which follow one another without any break.

Section 1.

The performer gives the three tin or brass conical cups to the audience for examination. Taking one in his left hand, and placing the magic wand into it, he remarks, "This cup is quite solid. This one," taking the second, "is a little deeper inside than it is outside." Measuring with the wand inside, and marking the edge with the right thumb, he withdraws the wand, and slides the thumb an inch or so up the wand, and measures the cup on the outside, seeming thus to show that the cup is deeper inside than it is outside. "This cup," taking the third in the left hand, "has a small spring running down the side of it, so that when it is pressed with the thumb" (suiting the action to the word) "it allows one cup to pass through the other." At that moment the second cup is thrown into the third, and the fingers of the left hand release the third cup, which falls to the table, and catch the second, the appearance being that one cup actually passed through the other.

He then continues: "I want for this experiment a little ball. I have no doubt but that I can produce one from my magic wand." Taking the wand in right hand, he taps it lightly on the left, transfers the wand quickly to left, and slides right hand up the wand until it reaches the top, where a small ball, which has then been taken from the right pochette, is at that instant produced, having been palmed



Fig. 5.

Ball palmed between fleshy part of second and third fingers.



Fig. 6.

Pretending to place ball from left hand under cup No. 1. Ball is really palmed in right hand.

in readiness in the right hand. The ball thus produced is apparently transferred to the left hand, but really palmed again in the right, and held at the bottom of the second and third fingers (Fig. 5). The cup No. 1 is tilted with the right hand, and the ball supposed to be in the left hand is apparently placed under cup No. 1 (Fig. 6). "I want a second ball," remarks the performer, and suiting the action to the word apparently takes another, but really the same, ball from the wand. This he pretends to place under cup No. 2, but again palms in right hand. A third is then presumably taken from the wand, and with a similar movement the ball is actually placed under cup No. 3, and immediately a pronounced feint is made, as if the ball had not been really left under the third cup. The performer pretends to hear someone remark that the ball is not under the cup, and knocks it with his wand, when the ball is found to be underneath and the hand empty. It is placed into left hand (really again palmed), and the cup tilted, and the ball is apparently placed under the third cup. "Now," remarks the performer, "we have a ball under each cup" (really nothing). "My difficulties now commence. I must take the balls out without even raising the cups. How can I do it? I simply touch them with my wand, and the ball appears at the end of it.

Here is the first ball, and you see the cup empty" (raise and show cup empty). "This ball I shall not require, so I push it back into my wand." Taking the ball in right hand and pretending to place it in left hand, palm it in right and push wand through left hand, at the same time gently open left hand. The ball has the appearance of having been scooped up out of the hand into the wand. "The next I pinch through the top of the cup." Pinch the top edge of the cup and produce palmed ball, showing No. 2 cup empty. This is again apparently placed into left hand, touched with the wand, and it also vanishes, being again palmed in right hand. "And from this one," denoting No. 3 cup, "I gather the small particles together which are floating around"—wave hand around top of cup—and so produce the third ball" (really the same ball all through), "and the cups you see are quite empty."

Now take secretly from the right pochette another ball, and palm it in right hand. Pick up with left hand No. 1 ball, which is lying on the table, saying, "I want another ball. Of course I could take it from my wand, but I won't do that. I'll pinch a piece off the ball we already have." At this moment make the tourniquet and show ball from right hand. Bringing the two hands suddenly together, make a little click with the nail of a finger of each hand, and produce two balls, one in each hand, held by the third finger and thumb.

Section 2.

There are now two balls upon the table. The cups are shown empty. Pick up the two balls, one in each hand, and say, "These two balls I place under the centre cup." Pretend to place ball in right hand into left hand, but palm it. At same moment lift the centre cup with right hand, and pretend to place two balls under it, when, in reality, only one is placed there. Simultaneously lifting the two outer cups, say, "These two cups are empty." At the same moment introduce the palmed ball under the right-hand or No. 3 cup. Proceed: "I shall now endeavour to make the two balls, which are underneath the centre cup, pass into the two outer

cups. To do this, I touch with my magic wand the centre cup, and a ball immediately appears at the end of the wand."



Fig. 7.

Picking up ball with right hand.

Pretend to take the imaginary ball from off the wand, and say, "This I throw into the air, and it passes under one of the cups." Lift centre cup, and say, "There, one has gone!" and picking up ball with right hand (Fig. 7, note position of finger) feign transfer to left, but really palm it in right hand. Then lift cup No. 1, and say, "It is here!" Seeing

nothing there say, "No, not there." Put down cup, introduce palmed ball, and lift cup No. 3, and there find the ball introduced previously. Returning to centre cup, No. 2, say, "I now take this ball." Touch cup with wand, pretend to take ball from wand, and hold left hand over No. 1 cup. Touch hand with wand, open hand, and then show that the ball has apparently passed through top of cup. When Nos. 1 and 3 are lifted a ball is found under each.

Section 3.

Pointing to the two balls, one of the audience is now asked, "Which do you consider the larger ball of the two?" It is quite immaterial which is chosen. The performer picks up the one indicated, and says, "I break a piece off this one." He has previously taken two out of his right pochette. One is held between first and second finger, and the other between second and third finger of right hand, and he apparently breaks a piece off the one indicated, and says, "Now there are three balls." Placing them on the table, he shows the three cups empty—"No. 1, No. 2," and as he says "No. 3" he introduces the fourth ball under it. Taking ball No. 1 he says, "This I place in the middle cup" (palms it). "This," taking the next ball, "into No. 1 cup," and he introduces also the ball palmed, "and this," No. 3, "I pass into the last cup in the

usual manner." Saying this, he pretends to place the ball into left hand (really palms it), and touching the left hand with wand opens it over No. 3 cup, and says, "It has arrived." Appearing to think someone has doubted the statement, he lifts the cup, and shows the ball that was previously placed there, and secretly introduces the fourth ball. "Now I will take this ball," indicating the one under the second or middle cup, and pretending to extract it with the wand shows the ball gone, and demands of the audience which cup the ball shall be found under. It is of course immaterial which is chosen, as there are two under each of the end ones. "This one?" raising No. 1. "You see there are two there as desired," picking them up one in each hand. Pretend to put them both back, but palm one, saying, "Now if you had chosen the other! You see I take one out with my wand," producing the one palmed, and show one left under cup No. 1. Place ball apparently into left hand, really palmed, and touch with wand, and throw towards cup No. 3; lift cup, and show two balls; then introduce fourth ball into third cup, and then show ball under No. 1 cup. Palm, pretend to place it in No. 1 cup, touch cup with wand, command it to go to cup No. 3; lift cup No. 1, ball has disappeared, and is found under cup No. 3, together with the other two—that is, three balls under cup No. 3, and one ball palmed in right hand.

Section 4.

Ask someone from the audience to come to the table to assist. Place three balls on table, one in front of each cup, and borrow a pocket-handkerchief. A little fun may be procured by pretending to make the handkerchief longer by stretching. Then make it into a kind of bag, and ask your assistant to cover each ball with a cup, after having satisfied himself that the cups are empty. He does so, covering each ball. "Now how many balls would you like me to take out of the cups?" Someone suggests, say, fourteen. Hand the person assisting the wand, and say, "Each time a cup is touched a ball will appear under it." Lift each cup, and in placing it again on table introduce

another ball (the fourth), already palmed. Pretend to place the ball that is found under the cup into the handkerchief, but really palm it. Raise next cup and introduce palmed ball. Repeat this until the fourteen have been presumably placed into the handkerchief. Now desire the person assisting to hold the handkerchief by the top corners, and to release as you say "Three." Snatch the handkerchief, and say, in shaking it, that the balls have gone underneath the cups. Raise cup No. 1 with right hand, and with left take a small potato or orange from the left pochette (Fig. 8), and



Fig. 8.

Raising cup No. 3 with right, left takes potato or orange from pocket.



Fig. 9.

The potato or orange is put into cup under cover of the movement of picking up the cup from table with right hand—transferring it to left and replacing it on table. The complete movement is shown in Figs. 8, 9, and 10.

cover it quickly with the cup (Fig. 9), placing it on the table immediately (Fig. 10). Repeat this with the three cups, placing a potato under each. Then take a ball in right hand, transfer to left, palm it, and touch it with wand, and simulate passing it through the cup. Repeat with the other two balls, each time palming the ball and dropping it into the *profonde*, stating that now you have one under each cup. Ask assist-



Fig. 10.

Left replacing cup—finishing the movement by which the potato or orange is introduced.



Fig. 11.

The three potatoes discovered; or the assistant may be allowed to lift the cups and find these.

ant to raise the cup, and, to his surprise, the three potatoes are discovered in the place of the balls (Fig. 11).

THE BILLIARD-BALL TRICK.

CHARLES BERTRAM'S METHOD.

Pure sleight of hand, in which the whole effect depends upon skilful manipulation. It may be performed by either sex, but is more of a man's trick than a woman's, unless accompanied by very graceful manipulation. Mdlle. Patrice, originally a pupil of Mr. Charles Bertram, has made a feature of this trick with great success.

Time Occupied.—About five minutes.

Effect.—The performer asks if anyone present happens to have a billiard ball in his pocket. As this is not forthcoming, he proceeds to pinch one off the top of his wand, and passes it mysteriously from one hand to another. It next appears from behind his elbow; then it is thrown into the air, disappearing altogether, to be found behind the other elbow. The one red ball now turns into three, two of which are thrown into the air and disappear. The remaining ball is changed into a white, which soon becomes a white one of half the size. This is swallowed, and is reproduced from below the performer's chin, and finally it vanishes altogether.

Requisites and Preparation.—One large red ball; two red shells, or hollow half balls of metal or celluloid; one large white ball; two small white balls; a small plate. The performer places a red ball under right edge of waistcoat, and two red shells, laid one on the other, under its left edge; one white ball and one small white ball in left pochette, and one small white ball in right waistcoat pocket.

Presentation of Trick. — At commencing the performer asks the audience to lend him a billiard ball—"if any gentleman happens to have one in his pocket"—he holds out his hand, as if expecting one, which shows that they are empty. The right hand is brought to right edge of waistcoat (Fig. 1). The wand lies in his hand between first and second fingers and thumb.



Fig. 1.

Holding out left hand, as though expecting billiard ball to be handed up; right getting the ball from waist.

With a slight drawing in of the stomach the ball falls from under the vest into the right hand, and is hidden by fingers, wand, and thumb. "Well," says the performer, "it's no use being a wizard unless one can produce so small an article as a billiard ball from the magic wand; you notice, by gently tapping my hand, a little red spot appears at the top of the wand" (Fig. 2).



Fig. 2.

"A little red spot appears at the top of the wand."

The right hand slides up the wand, and as it reaches the top the red ball is produced (Fig. 3). "That is the billiard ball."



Fig. 3.

"That is the billiard ball."

Now say, "You see it's perfectly solid" (knocking it on table); "it is also fluid, and becomes soft by rubbing it in the hands." Here roll the ball between the hands. Pretend to place it in the left hand, but really palm in the right. Turn the back of left hand to audience (Fig. 4)



Fig. 4.

Back of left hand to audience, ball palmed in right.

and make a slight rubbing movement, and turn the hand gradually, and the ball seems to have melted away (Fig. 5). "Ah!" you say, "it has not gone far; here it is," and produce it slowly from behind the right knee. Then remarking that the ball is solid, and tapping it on table, a half turn is made from the audience, and the two shells or halves are taken from the waistcoat by the left hand.



Fig. 5.

Turn the left hand gradually—the ball seems to have melted away.

Bringing the right and left hands together, slip these shells quickly over the solid ball (Fig. 6).



Fig. 6.

The shells are slipped quickly over the solid ball.

Then say, "I want another ball. I pinch a small piece off this one" (pretending to do so), "and here it is," opening the hand with nothing in it. The operation is repeated, saying that "the small piece was not detached." The second time one of the shells is taken off and held between the finger and thumb of right hand, circling the half shell (Fig. 7).



Fig. 7.

Right hand holds one shell and left one shell with solid ball behind it.

"Now by swaying the hands backwards and forwards another can be produced." This time the solid ball rolls out from behind the second shell on to the finger-tips of the right hand, so that a shell is held in each hand and a solid ball in the centre, the audience supposing they see three solid balls (Fig. 8).



Fig. 8.

A shell in each hand, solid ball in centre.

Place the shell from the right hand into the left hand, holding it by the finger-tips. Allow the solid ball to roll behind the shells again, and close the right hand as if holding the missing ball, and pretend to swallow it. The second shell is now placed over the first, and the hand closed as if holding a ball. Ask one of the audience to catch it, simulating a throw. He will try to catch it, and nothing, of course, is thrown (Fig. 9).



Fig. 9.

Simulating throwing the second ball after shell has been slipped over the first and the solid ball.

This will cause a little diversion, and the two shells are palmed off with the right hand. A half-turn to the right, to tap the solid ball again on the table with the left hand, gives the opportunity to drop the shells into the right *profonde*.



Fig. 10.

Showing that ball is solid with left, and right dropping shells into *profonde*.

Go round the table and make one or two more passes with the solid red ball and a half-turn to the left, and throw it into the air (Fig. 11) and catch it.



Fig. 11.

Red ball thrown in air — left hand getting white ball from left pockette.

Whilst the eyes of the audience watch this, the left hand takes the large white ball from left pockette, and, bringing



Fig. 13.

Position of balls in right hand.



Fig. 12.

Bringing left up quickly to meet right hand as it catches red ball, leaving the white ball in the palm as in Fig. 13.

it quickly up to meet the right hand as the red ball falls, places white ball into palm of right hand (Figs. 12 and 13).

Take red ball in the fingers of your left hand and say, "I've only to pass my hand over the red ball and it becomes a white one" (Fig. 14). Raise right hand, bring white ball to tips of fingers, and, bringing it down past the red, place the red into right palm, and take white on tips of left-hand fingers. This exchange is difficult to describe, but it is really made in passing one hand down in front of the other, the two balls changing places.



Fig. 14.

Red ball is taken in fingers of left hand, and white ball brought to tips of fingers of left hand.

The red ball is then found under the chin (Fig. 15),



Fig. 15.

The red ball is found under chin.

or taken from the left elbow (Fig. 16).



Fig. 16.

Is taken from the elbow
instead of from the
chin.

The white ball is now juggled, viz. thrown into the air, and the small white ball is taken from the left pochette, and motions gone through in the red and white exchange are repeated, the small one being palmed in right hand, the hand passed down to change it for the large white, which is taken from the shoe-tip or elsewhere.

The small ball is now juggled, and apparently transferred to left hand, but palmed in the right. Pretend to swallow it, and take it from your back, the ball having been in the right palm all the time. It is now really put into the mouth, and, pretending to swallow it, you take in the right hand, obviously to the audience, the second small ball from the waistcoat pocket, make the tourniquet, and strike the right palm on the top of the head, and drop the small ball out of the mouth. It seems to have passed right through the cranium, and the left hand drops the first ball into the left *profonde*. This should all be practised before a glass, as it is quite impossible to adopt accurately another's methods, and some little movements will suggest themselves to the amateur, which he will perchance consider better than anything that can be described to him.

HANDKERCHIEF TRICKS

TO PRODUCE A NUMBER OF REAL HEN'S EGGS
FROM A HANDKERCHIEF.

A useful opening experiment, or good single item. Can be performed by gentleman or lady, but not recommended for ladies.

Time Occupied.—From five to fifteen minutes, at desire.

Effect.—A tall silk hat is borrowed and shown to be empty, and then placed upon a table or chair. The performer draws from his pocket an ordinary pocket-handkerchief, unfolds it, and shows it to audience. He then folds it once and shakes out of it into the hat, in full view of the audience, a number of real hen's eggs, one after the other, which he proceeds to distribute. Finally he hands round the hat and handkerchief for inspection.

Requisites and Preparation.—As many eggs as it is proposed to produce (from four to eight suggested). A silk or bowler hat to be borrowed. Two handkerchiefs alike (silk for preference, but cambric will do). Blow a large hen's egg, making a very small hole at one end and a slightly larger hole at the other end. Take a long needle (a large darning-needle will do) threaded with black thread, knotted at the end with a knot small enough to pass through the larger hole of the egg, but too big to go through the smaller hole. Pass the needle into the egg through the larger hole and out of the smaller one, drawing the thread through the egg, until the knot is drawn against the inner side of the small hole. The egg will now hang by the thread. Fix the other end of the thread to the hem of one of the handkerchiefs at *E* (Fig. 1). The length of the thread must



Fig. 1.

Shows how to fix egg to handkerchief.

be such that when you hold the handkerchief up by corners *A* and *B* the egg drops to just past centre of handkerchief.

Into your ordinary handkerchief pocket place the prepared handkerchief, so folded that when you take it out you grasp corners *A* and *B*.

Into your left pocket place half of the eggs you purpose producing; the other half go into right pocket, underneath these being your duplicate (unprepared) handkerchief, rolled up small, with an elastic band round it for palming.

Presentation of Trick.—Borrow the hat, and as you walk back with it pass one egg from left pocket unseen into hat, placing the hat, crown downwards, on your table or a chair beside you.



Fig. 3.

Showing handkerchief, egg hanging at back.

Whilst placing the hat upon the table you may remark to the lender that you are pleased to see he has left a little money inside it. You notice (tapping crown with wand) there is a crown in it. Draw out the faked pocket-handkerchief, taking care that you hold it by corners *A* and *B*, with the egg hanging on side toward yourself (Fig. 3). Wave the handkerchief a little, at the same time saying that perhaps they might be surprised to be informed that it contained a live hen. What, they doubt your word! You would not *deceive* them for anything, and will prove your words immediately, etc.



Fig. 2.

Showing how egg will fall when handkerchief is held by corners *C* and *D*.

Whilst talking you bring the corners *A* and *B* together into your left hand (Fig. 4), and pass your right hand down the edges of handkerchief to grasp corners *C* and *D*, at the same time bringing the handkerchief into the position of Fig. 5.

The handkerchief is now doubled in half, with the egg between the two halves.

If the left hand be taken from *AB* to *C*, the right holding *D*, the egg will roll out of the handkerchief into the hat (Fig. 6). Take care to hold the handkerchief sufficiently high above the hat, so that the audience has a good view of the egg as it falls between the handkerchief and hat, this also keeps the egg from striking bottom of hat and breaking.



Fig. 4.
Corners *A* and *B* in left hand.



Fig. 5.
Handkerchief now folded, with egg between the two halves.



Fig. 6.
Position of handkerchief above hat as the egg falls out.



Fig. 7.

Showing position of hat, with handkerchief laid ready to produce next egg.

Without waiting allow the *DC* side of handkerchief to fall over the front brim of hat, towards the audience, leaving the corners *A* and *B* towards the inside of hat (see Fig. 7).

Take out of the hat the real egg you loaded into it when it was borrowed, and hand it to a member of the audience. Returning from

so doing, take another egg from left pocket, and place it into hat as you pick up corners of handkerchief *A* and *B*. This brings you back to original position of Fig. 3. Repeat the process for each egg to be produced, varying your conversation to suit the occasion and audience. If as you shake out the second and subsequent eggs you can imitate the "tuck! tuck!" of a rooster who has just laid an egg, this will cause a laugh, and add the touch of merriment necessary in drawing-room conjuring.

As you produce the last egg allow the faked handkerchief to fall right into the hat, and as you return from handing the egg, take duplicate handkerchief from right pocket into your hand. Under pretence of looking to see if there are any more eggs or money, place it in hat, then crumple up the faked one with blown egg into your left hand against inside of hat. In your right hand take the hat with duplicate handkerchief and pass it round for inspection, drawing away the left hand with the faked handkerchief to left pocket.

Very little skill in sleight-of-hand is required in this trick, as your back is to the audience each time you take an egg from your pocket. The right hand picking up hat at finish covers your withdrawal of the faked handkerchief.

The manipulation of the handkerchief must be very slow and deliberate, the only quick action being the dropping of handkerchief over front of hat after the egg rolls into it. Allow it to drop naturally at once; any appearance of throwing it quickly down for a purpose will spoil the effect.

THE SUN AND MOON TRICK WITH HANDKERCHIEFS.

FRANK KENNARD'S METHOD.

A laughable experiment giving the impression that a considerable amount of destruction takes place, which is sure to amuse an audience, and to delight children, especially when the articles supposed to be destroyed are borrowed. Suitable for a male performer only, owing to the numerous "pocketings" and changes.

Time Occupied.—Ten minutes.

Effect.—A white handkerchief is borrowed from a lady, and a pair of scissors or a knife is handed to someone, who is asked to mark the borrowed article by snipping a piece out of the centre. A coloured handkerchief is treated in the same manner. The two handkerchiefs with centres cut out are rolled together, and given to one of the company to hold. The missing pieces are then magically restored, but it is found that the coloured piece has gone into the white handkerchief, and the white piece into the coloured. The two are now wrapped up in a sheet of newspaper, and the pieces return to their proper handkerchiefs.

Requisites and Preparation.—A small white handkerchief. Two coloured ones exactly alike. Another similar coloured one from the centre of which a round piece has been neatly cut, and a piece of white cambric sewn in its place. A white handkerchief from centre of which a slightly smaller piece has been cut, and the space filled with the coloured piece. A newspaper with the top edges of its first two sheets pasted together, and also the edges down one side as far as the middle, and a strip right across the middle. One of the coloured handkerchiefs is folded four times and placed flat into this pocket, allowing the newspaper to be displayed

without showing that it is in any way prepared. A pair of scissors, or a sharp knife, and a pistol.

The white unprepared handkerchief is concealed under the edge of waistcoat, a little to the left side. One of the coloured ones is upon the table.

The coloured with white centre, and white with coloured centre, are folded together as compactly as possible, and placed in right coat-tail pocket.

The newspaper with concealed coloured handkerchief is on table, as are the pistol, and scissors.

Presentation of Trick.—Performer opens by borrowing a lady's handkerchief. Should a lace one, or one with a coloured border, or distinctly different from performer's white "vested" handkerchief be offered, some reason such as that "the lace is too delicate for the strain of this trick" must be made, and a plainer one obtained.

Take the proffered handkerchief with the right hand, and place it in left, bunching it together as much as possible without seeming to do so; turn to go back to table, and as soon as the audience are all behind you take your own handkerchief from waistcoat with right hand, and vest the borrowed one from left. In doing this care must be taken to keep the elbows close to the body, and to move the fore-arms only. Turn round immediately you reach table, with the handkerchief in right hand, and address someone sitting to your right: "Now, sir, I want you to mark this lady's handkerchief so that we cannot fail to know it again, for I must let it go out of my possession in a moment, and it is most necessary that I should be able to identify it. Will you take this pair of scissors"—hand him the scissors—"and make a bold cut here."

Hold handkerchief by centre in right hand, and grasp all four corners with left, so that he must cut out the middle (Fig. 1).



Fig. 1.

Shake out the handkerchief by two corners so that the hole is well displayed, saying "You have certainly marked that well, and we cannot fail to recognise the mark. You will notice that I always let a volunteer do the marking, in case the owner should object to receive back her property so mutilated. It is much more convenient that someone else should explain away the mark, or perhaps convince the owner that it is an improvement.

"As you have done this so thoroughly, sir, I will ask you to mark my handkerchief"—pick up coloured one from table—"in the same way." Have piece cut out as before, and show the hole (Fig. 2).



Fig. 2.

Now place both handkerchiefs together and fold them up. Pick up the pieces and fold them together, saying, "Will you keep the peace—pieces, I mean"—handing them to assistant (Fig. 3). "Please hold them in your left hand, and close your fingers over them."



Fig. 3.

The mutilated handkerchiefs are in performer's left hand. Right hand picks up wand, which is given to the assistant, and in so doing the performer turns with his left side to audience, and says, "Now, sir, you have the pieces, have you not, still in your left hand? Take my magic wand and strike your knuckles three times, and the pieces will disappear." Under cover of body the right hand takes the two rolled up handkerchiefs from right pocket. "Hold your hand a little higher, sir."

Bring left hand down and leave the handkerchiefs on top of those in right hand (Fig. 4) and it will appear to hold only the two damaged ones, whilst in reality there are four. This movement must be made quite naturally, as though placing the two handkerchiefs in right hand to release your left, which is immediately raised to show the assistant how to hold his hand with the pieces in.



Fig. 4.

“Now, sir”—place the two bundles of handkerchiefs into your left hand, so that the two just obtained from pocket are on top (Fig. 5)—



Fig. 5.

“one, two, three! Have the pieces gone? No! Oh, you did not strike hard enough. Will you allow me? The gentleman seems disinclined to let me try. Well, I will ask someone over here to hold these handkerchiefs.” Walk to left, and in handing to a gentleman on left take the top packet in right hand to give to him, the left hand dropping the others into coat-tail pocket (Fig. 6).



Fig. 6.

Walk back to the first gentleman. “Now, if you will hand me the pieces and my wand.”

Place the wand under left arm, pretend to place the pieces into left hand, retaining them in right, and taking wand at once from under arm into right hand. “I will try what I can do. One, two, three!” Strike knuckles of left hand gently with wand. “There they go. Did you see them? Ah, but you felt them, sir,” turning to the one holding the handkerchiefs. “I was sure you would; a little heavier in your

hand, of course. The pieces have just flown in. Now we can return the borrowed handkerchief, if you will be so kind as to undo them, show them, and give this lady hers and me mine."

The holder undoes them, and discovers the handkerchiefs with the wrong centres. "My dear sir, you must have held them upside down." Take handkerchiefs and walk to table. "You see the result (Fig. 7). Madam, I must apologise for this gentleman's mistake. I am most sorry, but perhaps if I give you both of these handkerchiefs it will make up for it. I will wrap them up neatly for you."



Fig. 7.

Pick up the newspaper and show it carelessly. Tear off the two front pages which contain the coloured handkerchief and wrap the two handkerchiefs in it. "Will you hold this package, sir,"—to first assistant—"whilst I try my skill as a *marksman*? We have already seen yours, you know, when you marked the handkerchiefs. Hold them just above your head."

Pick up the pistol. "Oh, there is no cause for alarm, sir. It is a regulation Army pistol—made in Germany (Fig. 8). Now—fire! I think I have been successful."



Fig. 8.

Take the packet and break it open, bursting the paper with a sharp bend (Fig. 9), not undoing it. This discloses the handkerchief, which was concealed between the sheets.



Fig. 9.

Pull it out and throw the paper, which of course contains two handkerchiefs with wrong centres, carelessly on to the floor near your screen, or out of reach upon the table. Open



Fig. 11.



Fig. 10.

out the handkerchief (Fig. 11), and under cover of it take the borrowed handkerchief with second and third fingers of right hand from beneath waistcoat (Fig. 10)

and sharply raising right hand, and releasing the hold of left on coloured handkerchief shake out together (Fig. 12), and return the lady's handkerchief.



Fig. 12.

THE HANDKERCHIEFS AND SOUP PLATE.

(1) CHARLES BERTRAM'S METHOD. (2) MDLLE. PATRICE'S METHOD FOR LADIES.

A showy trick, suited to performer of either sex. An experiment specially recommended to lady conjurers.

Time Occupied.—About four minutes.

Effect.—A newspaper is laid over the seat of a chair, and upon it is placed a soup plate. The performer takes two coloured silk handkerchiefs and rolls them into his hand one at a time. Passing the closed hand over the plate, he slowly opens it; the handkerchief is found to have disappeared. When both have thus vanished the soup plate is raised, and the handkerchiefs are discovered beneath it.

Requisites and Preparation.—Two red silk handkerchiefs alike, and two green ditto; a newspaper; a soup plate; a small *servante* fixed behind a chair; a vanisher, *i.e.* an oblong black tin receptacle about the size of an egg, having a hole in one side. This is attached to a thick piece of elastic, or thin indiarubber cord, which passes through a hole in the waistcoat about an inch behind the top of the right-hand waistcoat pocket, and is fastened on to the back button of the trousers, the one to the left for preference. This draws the receptacle tightly up against waistcoat.

The newspaper has a pocket made near the edge of one side, by pasting a patch of newspaper against it, leaving one edge open. Into this pocket are placed one of the red and one of the green handkerchiefs. The paper is folded in halves with the pocket between the fold. One red and one green handkerchief are upon the table.

Presentation of Trick.—(1) The paper is opened and shown to the audience, of course keeping the pocket on the side

away from them, with the remark, "Here is a newspaper. You see there is nothing in it—I mean nothing is concealed in it; it is quite empty." The paper is now refolded, the pocket being still held away from the audience, and in the left hand. Pick up the soup plate in the right hand and show it, saying, "Here is an empty soup plate. A plate like this is very valuable. They cost from five-and-twenty to thirty shillings each, more or *less*." Bring the plate over to the left hand, and grasp it with the left thumb against the newspaper and fingers of left hand, saying, "I now lay this newspaper upon the chair." The right hand takes the newspaper by the bottom edge and draws it away and lays it upon the chair. As this is being done the fingers of left hand slip the handkerchiefs out of the pocket in the paper, so that they are concealed behind the plate. "I will now place the plate upon the newspaper on the chair. The newspaper is only put there to show you that there is no trick in the chair and no communication with anyone below." The plate is laid upon the newspaper with the handkerchiefs beneath it, of course unseen by the audience. One of the handkerchiefs is taken from the table by its centre with the right hand, and placed hanging over the open palm of the left hand. The right hand, opened flat, is laid upon it, palms of both hands together, with the handkerchief between. A circular movement of the hands in opposite directions will roll the handkerchief into a ball. Pretend to place this in right hand, but really palm in left, taking up the wand instantly with left hand, as this helps to conceal the handkerchief. Hold the right over the soup plate, touch it with the wand, and slowly open the fingers, allowing it to be seen empty, meanwhile saying, "I will pass this handkerchief through the soup plate—so." The palmed handkerchief can be dropped into the left coat-tail pocket in turning to pick up the second handkerchief with the right.

The second handkerchief is now transferred to the left hand, and in turning towards the right as though to show it to someone the left side of body comes towards the audience and allows you to get hold of and draw out the

vanisher in the palm of the right hand. Say, "I will now dispose of this green handkerchief just as I did the red one," turn to the left, bringing right side of body to audience, and cover the vanisher with the handkerchief. In rubbing the hands together the handkerchief can now be worked into the vanisher through the hole in its side. When the handkerchief is nearly all in attention should be drawn to the corner which is still hanging from the finger tips. The hands are brought together, the last piece of handkerchief squeezed into vanisher, and by keeping the fingers together and holding the wrists somewhat apart the hold on the vanisher is relaxed, and the elastic draws it back out of sight. The hands continue the movement for a time, as if the handkerchief were still there. Finally they are opened, and the handkerchief has disappeared. The plate is raised (Fig. 4), and both handkerchiefs are discovered beneath it.

(2) Mdle. Patrice's method varies from the above in that no vanisher is required, which facilitates matters for a lady who



Fig. 1.

has no coat or sleeves to conceal its flight. For the conjurer of either sex perhaps this method is to be recommended. There is also a difference in the preparation of the trick, as follows. An unprepared newspaper is used. The two duplicate handkerchiefs are rolled up together and placed so as to be entirely concealed underneath the back edge of the soup-plate upon the table. The other two are laid openly upon the table beside the plate (Fig. 1).

In presenting the trick the newspaper is laid over the chair (Fig. 1), and the plate picked up from the table with the two rolled-up handkerchiefs pressed against the rim, and concealed by the fingers of left hand. The plate is shown to audience, face towards them. The right hand takes hold of the plate

at the bottom rim and turns it over to show the back of the



Fig. 2.

plate. The left hand does not move as this turn of the plate is made, and immediately grasps the top rim again when the back of plate is towards audience. This brings the handkerchiefs held in the fingers of left hand into the inside of the plate quite unseen, for the right hand in reversing the plate has not moved it from its position of covering the fingers of left hand. The left hand now lays the plate with the handkerchiefs beneath it face downwards upon the newspaper (Fig. 2).



Fig. 3.

The red and the green handkerchiefs are picked up from table, displayed, and laid for an instant on the chair, as in Fig. 2. They are then picked up, rolled one at a time, and palmed, as in the former method (Fig. 3),



Fig. 4.

pretending to pass each of them separately beneath the plate (Fig. 4).



Fig. 5.

The finish of the trick is shown in Fig. 5. The two palmed handkerchiefs are in right hand, covered by the wand held in the same hand. In removing the newspaper, plate, and handkerchiefs for the next trick opportunity is easily found for disposing of the two palmed handkerchiefs, either into a *servante* or amongst the objects removed.

THE WATCH, HANDKERCHIEF, AND GLASS.

FRANK KENNARD'S METHOD.

A useful trick for any audience, and also good for juveniles. More suitable for performance by gentleman than lady, as the latter would have to dispense with the vanishing of the glass, and alter the vanish of handkerchief.

Time Occupied.—Eight minutes.

Effect.—A watch is borrowed, and wrapped into a silk handkerchief. The package is sharply knocked with the bottom of a tumbler and the watch-glass smashed. Handkerchief and watch are now placed in the tumbler. The handkerchief is whisked up out of the tumbler, and the watch vanishes. Then the handkerchief is thrown up into the air and also disappears. Finally, the tumbler is wrapped in a newspaper and vanishes. All three articles are caught by the performer one by one in a tall silk hat.

Requisites and Preparation.—Two silk handkerchiefs alike ; a tumbler ; a small piece of loaf-sugar ; a newspaper ; a watch borrowed from audience ; a pull to vanish handkerchief (see p. 232, Fig. 2). One silk handkerchief is squeezed up and placed under edge of waistcoat ; the other is palmed in right hand, which also holds wand. Handkerchief vanish arranged as described on page 233, Fig. 4. The small piece of sugar is placed in paper underneath the cloth of the table.

Presentation of Trick.—A tall silk hat is borrowed, taken in performer's left hand, transferred to his right, and turned crown downwards. The palmed handkerchief is dropped in, and the hat retaken into left hand, the wand being placed under left arm. As this is done say, "I evidently did not express myself clearly, for this gentleman imagined I wanted a hat with silk in it, so he has been good enough to leave a silk handkerchief inside. I am much obliged. You quite anticipated my thoughts, for I was about to ask the loan of one. Now I should like to borrow a lady's gold watch."

Place hat and handkerchief on table. Take watch from lady. "I am glad to find that my reputation is still good enough for me to be entrusted with so valuable an article. Is it going?" Hold watch to ear. "Oh, yes, and it will soon be gone. I will make it a little soft by bending it." Grasp watch between the thumb and first finger of each hand, and move the knuckle part of hands up and down. This gives the appearance of the watch being bent. "I find watches go better after this. It is now in nice condition. I will wrap it in this handkerchief." Wrap as shown in Figs. 1, 2, 3, 4, 5.



Fig. 1.

Place watch in centre of handkerchief upon hand.



Fig. 2.

Fold once over from the bottom edge of handkerchief.



Fig. 3.

Then once over from right to left.



Fig. 4.

Then from left to right once.



Fig. 5.

Now fold twice over from front, each time letting the watch slide down towards left arm as the fold is made.



Fig. 6.

A back view of the last fold, allowing watch to slide into hand.

“You see I take great care of your property.” Listening, “Yes, it is still ticking.” Turn to table and pick up tumbler with right hand, and drop watch into left coat-tail pocket, saying, (Fig. 7), “I have here a tumbler which, being transparent, you can see through it. It is the only part of the trick I wish you to see through. I shall place the watch in this glass, but first I will regulate it.” Place the folded handkerchief over the spot beneath which is the packet of pieces of sugar, and bring the glass down smartly upon it, scrunching the sugar, and exclaim, “Dear me, I fear I have broken something! Well, madam, you should thank me, for I have converted yours into a stop-watch. You hear the pieces rattle, that shows they are all there. Now if I cover the glass with this hat—but no, if I cover it you may think I remove the glass, so I will not do so.”



Fig. 7.

Whilst speaking take the hat in right hand and move as though to cover glass (Fig. 8), the left hand obtaining watch from pocket on saying "but no."



Fig. 8.

The hat is transferred to left hand and placed crown downwards upon the table, the watch having been allowed to slide quietly in. "I will spirit the watch away by just whisking it out of the tumbler and throwing it towards the ceiling." Jerk the handkerchief out of glass, and laying it on the table look upwards, saying, "There it goes. Now for the handkerchief." The handkerchief is vanished exactly as described on pp. 234-237, except that when it is folded and drawn through the loop of the pull the performer immediately feigns to throw it into the air, and allows it to vanish up sleeve without using any glass cylinder, as is done in the "Changing Handkerchiefs" trick. "Handkerchief and watch are now both gone; only the tumbler remains. I have here a newspaper. There's nothing in it—except advertisements. I will wrap the glass in it."

Squeeze the centre of the paper over the glass against your right leg, so that the shape of the glass shows plainly through the paper, and grip paper and glass round the glass with your right hand. Pretend to hear someone say that the glass is not really there, and tilt up the edge of paper, exposing the glass as in Fig. 9, saying, "Oh no! it is still there; you may see for yourself."



Fig. 9.

Let edge of paper fall again, and turning a little to the right pretend to throw paper and glass to someone, saying, "Perhaps you will take it, sir." As the paper is lowered the right hand, under cover of the turn to right and the lowering of paper, takes glass into right coat-tail pocket (Fig. 10).



Fig. 10.

"You didn't catch it; why, you were not quick enough; it went through this little hole." Shake out paper, and showing there is no glass there point to an imaginary hole in the paper. "The three articles are now all in the ceiling, stuck with sealing-wax, of course. I shall, however, endeavour to bring them down again. The handkerchief and glass I am fairly sure of, but the watch sometimes stops, so I will try the watch first. May I use your hat?" Take up the hat, hold it at shoulder height, moving it a little as

though making sure not to miss the watch; flip the side of hat sharply with finger, simultaneously lowering hat an inch or two as though the watch had fallen. The flip makes the sound of watch striking hat, and the little drop of hat would be the natural way to catch anything breakable. Walk to the lady who lent the watch, and request her to remove it from the hat herself, and to say whether it is the identical one she lent. Returning with hat to table, take the handkerchief from waistcoat and slip it unseen into the hat. Turning to the right, hold the hat in left hand in a catching position again, and say, "Now for the handkerchief; you will not be able to hear that fall on account of its lightness. Ah! here it is."

Turn the hat over, allowing the handkerchief to flutter to the ground (Fig. 11).



Fig. 11.

With the right hand obtain glass from coat-tail pocket, and transferring the hat to right hand as though to free left to pick up handkerchief (Fig. 12), you will be able to introduce the glass. This must all be done in one natural movement, which is well shown in Figs. 11 and 12.



Fig. 12.

Laying handkerchief aside upon table, hold the hat again as though about to catch, saying, "There remains now only the tumbler. I will try also to catch that in the hat. The glass being rather heavy it may break the crown, and I should not like to return your hat with half a crown in it, sir." Go through pantomime of catching again, but this time with a louder flip, and lower drop of hat as glass is supposed to be caught. Conclude, "Ah, here is the glass! Now it only remains to return the hat, which I trust you will find in no degree damaged."

THE CHANGING HANDKERCHIEFS.

MDLLE. PATRICE'S METHOD.

A pretty trick for either lady or gentleman to perform. It is also described as "Les Mouchoirs du Diable," "The Chameleon Handkerchiefs," etc.

Time Occupied.—Four or five minutes.

Effect.—The performer shows a small sheet of ordinary white paper, and rolls it into a tube with an elastic band round it. Next two bright pink silk handkerchiefs are placed into one end of the paper tube, and being pushed through with the wand both appear out of the other end changed to a bright green colour. The paper tube is handed round to prove that it contains no concealed handkerchiefs or apparatus.

Requisites and Preparation.—A black metal tube about four inches long and one and a half inches in diameter, with half a dozen holes bored through it round the centre to allow of a black linen bag to be sewn by its mouth into the centre of tube; two pink silk handkerchiefs, and two green ditto, all of one size; a sheet of stiff white

cartridge paper about nine inches square (this should be rolled round the tube loosely without creasing, and a slight mark made with a pencil to show how far it must be rolled in order to make a tube into which the metal tube will fit just easily); a small elastic band. One of the green handkerchiefs is sewn by its centre to the bottom of the little bag which is fastened into the metal tube, and is of such size that it just reaches to the end of the tube (Fig. 1).



Fig. 1.

Showing the metal tube with centre of green handkerchief sewn to centre of the bag inside of tube which just reaches to end of tube.

In preparing for the trick, this fixed green handkerchief is pushed into the tube, and the other green one on top of it, so that the two are completely concealed, the bag inside the tube preventing them being pushed out at the other end.

One of the pink handkerchiefs is laid carelessly upon the table, and on it the tube with the end where the green handkerchiefs are towards the back of table. Over the front end of the tube and almost entirely concealing it, except at the end which is towards the back, is thrown the second pink handkerchief. This is so that the performer may pick up the two handkerchiefs and the tube with them, and, under cover of placing the handkerchiefs into the paper roll, slip the metal tube in.



Fig. 2.

Slip the wand through the tube, saying, "Just a simple roll of paper," being particular to grasp the tube with left hand in the position of Fig. 4.



Fig. 3.

Presentation of Trick.—The sheet of white paper is shown to be an ordinary one (Fig. 2). If desired, anyone may be allowed to handle it. Say, "I will just roll this piece of paper into a tube and fix it with this elastic band." Do so, taking care to roll just to the previously ascertained and marked spot which makes a tube of correct size.

"Now I have here two pink silk handkerchiefs. I will place these into this little paper tube—so," at the same time picking up the two handkerchiefs (Fig. 3). Slip the metal tube into the paper roll, and the two handkerchiefs after it half into the paper. This must be very quietly and deliberately done—the least hurry at this point

will spoil the trick. "But perhaps if I place them in one at a time you will be better able to follow me." Pull out the handkerchiefs, leaving the tube in the roll, grasped by the pressure of the thumb and fingers through the paper. Lay the hand-

kerchiefs loosely upon the table.

Take wand and slip it quickly behind the paper roll close up to the back of the roll, allowing it to pass between the fork of the fingers and thumb (Fig. 4). It appears to the audience that it is passed through the roll just as it was at first, and does away with the idea of anything being in the roll.



Fig. 4.

Say, "Now I want you to watch me very closely or you will be deceived. I take these handkerchiefs and place them into this roll—so." With the tip of the wand pick up one handkerchief and push it into the roll, and then the second. Putting them in thus without the hand touching them is a finished little point of deceptive art. Next with the wand

gently ram the two pink handkerchiefs into the inner metal tube—this must be carefully done in order not to shoot the two green ones out too quickly, and yet to get the pink ones entirely into the metal tube. Whilst doing this say, "By merely passing these two pink handkerchiefs through this piece of white paper I shall endeavour quite to change their colour. Ah! here comes the first one" (Fig. 5).



Fig. 5.

As a little piece of the green handkerchief appears at the other end lay down the wand, and draw it out with the finger and thumb of right hand, a little at a time, allowing the



Fig. 6.

edges to fall round the paper tube, and finally grasp the handkerchief near the centre, and lift it to the table. Pull the second green one out in just the same manner; this when grasped by the centre brings out with it the metal tube (Fig. 6), which the handkerchief's edges, having been allowed to fall over the edges of the paper roll, conceal as it is removed.

Handkerchief and tube are laid lightly upon the first green one on the table. The paper may be quickly undone and shown quite empty, or tossed as it is to the audience, to examine for themselves.

THE MYSTERIOUSLY-JOINED HANDKERCHIEFS.

FRANK KENNARD'S METHOD.

An excellent trick, well suited to follow the handkerchiefs through the paper tube. Owing to the pulley arrangement and the sleeve vanish it is only suitable for a man.

Time Occupied.—About three minutes.

Effect.—A green silk handkerchief is tied by a corner to the corner of a yellow one, and the two rolled up together into a ball are placed into a glass standing in view of the audience. The performer then takes a red handkerchief, places it into a glass tube in full sight of the audience, when it suddenly disappears like a flash, and is found to be tied in between the two handkerchiefs in the glass, which have never been for an instant out of sight.

Requisites and Preparation.—A glass tumbler; a round glass tube about eight inches long and about two inches diameter (one of the shades of an incandescent gaslight will serve the purpose well); a diamond-shaped handkerchief with centre maroon red and border green; three square handkerchiefs of fine China silk with hemstitched borders. One handkerchief is yellow, and has green border; the second is green and has yellow border; the third is a maroon red, and has green border. Buy three white silk handkerchiefs, cut off the borders, dye the centres and borders separately to the necessary colours with aniline dyes, and then sew the borders on again. The green border of the yellow handkerchief is opened (for



Fig 1.

Yellow handkerchief, green border. At corner held in left hand the diamond-shaped red one is tied on and pushed in through the hole in border all but the little green corner.

the border of each handkerchief must be, as is usual with silk handkerchiefs, of a double thickness) about half an inch from one corner. The diamond-shaped handkerchief is tied by one corner by means of a very small knot to the corner near opening in border of the yellow handkerchief with green border. This diamond-shaped one is now twisted in rope fashion and doubled, and by means of a penholder or pencil pushed into the opening of the green border of yellow handkerchief until it is entirely inside the border except for its green corner, which takes the place of the knot, and thus the yellow handkerchief when held up looks an ordinary unprepared handkerchief, the small piece of the green border of the diamond-shaped red one which is exposed being the same colour as the border of the yellow one (Fig. 1).

A pull, which will be easily understood from the illustration (Fig. 2).

The strap is buckled round the left arm just above the elbow. The catgut end of the cord is passed across the back and down the right sleeve and the loop hooked over the cuff-link (Fig. 3) so as to be handy when required. The other end of the cord passes through a lady's dress-eye sewn very strongly on to the back of trousers (Fig. 4) and terminates with the ring (C, in Fig. 2).

Just inside the left-hand

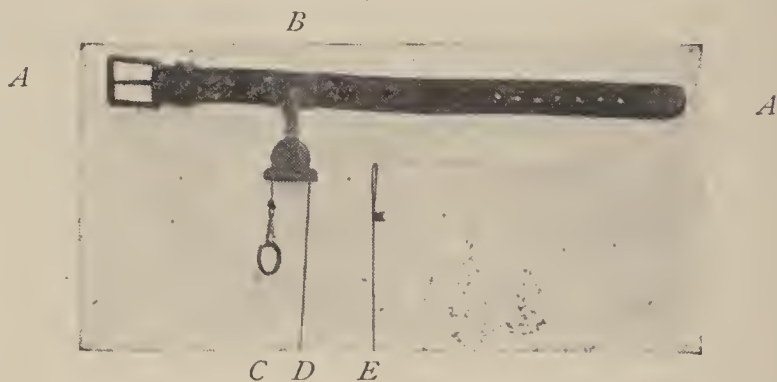


Fig. 2.

- A, Strap with buckle to go round left arm.
- B, Lazy-pulley with guide to prevent the string running off pulley.
- C, Metal ring.
- D, Black silk cord.
- E, Loop of catgut about four inches long (part of violin E string does well).



Fig. 3.

The catgut loop over right cuff-link.

trouser pocket a hook is firmly sewn with the hook end upwards. The length of the black silk cord must be so adjusted that when the coat is on and the catgut loop over the cuff-link, the ring at the other end rests against the eye at back of trousers (Fig. 4). This ensures perfect freedom of action, and is not likely to work out of position whilst performing other tricks.



Fig. 4.
Showing pull fixed.

Presentation of Trick.—The performer picks up the green and yellow handkerchiefs, and, showing them, says,

“ I have here two small silk handkerchiefs—one green, one yellow. I will tie these two together—so,” taking care to tie the yellow corner of the green one to the small green corner of the *red* handkerchief which is inside the border of the yellow one, and then hold them up as in Fig. 5.



Fig. 5.
Showing the two handkerchiefs apparently knotted together. In reality the top handkerchief is knotted to one corner of the one concealed in its border, and the lower to the other corner of concealed handkerchief.

Proceed, "I will now place these two handkerchiefs into this tumbler." Squeeze them up and place in tumbler, taking care that the audience can see well into your hands, to show that no change or palming has been effected (Fig. 6). Either place the glass upon your table in sight of the audience, or, better still if convenient, give it to someone to hold.



Fig. 6.
Placing in tumbler.

As you return take the loop off the link and slip it over the thumb and first finger of right hand, so that as you face the audience the loop is in position, but cannot be seen.

Then say, "I have here another small handkerchief—a red one this time." A half turn to the left to pick up the red handkerchief from the table covers the left hand going under coat-tails and taking the ring at back of trousers and drawing it down and passing it on to the hook inside the left trouser pocket (Fig. 7). This makes the cord taut. Now the handkerchief is picked up with the left hand and shown by one corner being placed in right hand and one held in left, as the handkerchief is held in Fig. 1.



Fig. 7.
This shows the side which is away from audience.

Next, saying, "I fold this handkerchief up so," place corner held in left also in right, which folds the handkerchief in half. Repeat this twice, when the handkerchief will appear as in Fig. 8.



Fig. 8.

Handkerchief folded with loop just over the end in right hand.

The loop being over the end of handkerchief, take the end in left hand and draw through until the loop is central (Fig. 9). Release both ends at the finish of this movement, so that the handkerchief is doubled over the loop and held in right hand.



Fig. 9.

The handkerchief pulled through loop and doubled over at centre.

The left hand now picks up the glass cylinder from the table and shows it, the performer saying, "I have here a glass tube, into which I place this handkerchief, so that you may see it the whole of the time." The handkerchief is pushed into the centre of the cylinder by the first finger of right hand, and the first finger of left hand keeps it from going farther than the centre (Fig. 10).



Fig. 10.

Handkerchief being pushed into cylinder.

Bring the hands to position of Fig. 11. Asking the audience to keep a sharp look out upon the handkerchief in the tube, the performer declares his intention of vanishing it in their full view and making it reappear in the glass upon the table with the other two handkerchiefs.



Fig. 11.

Handkerchief ready to be vanished.

A sharp upward movement of the elbows causes the pull to draw the handkerchief out of the tube up the sleeve. Fig. 12 shows it just entering the sleeve,



Fig. 12.
Handkerchief being vanished up sleeve.

and as the elbows are a little more extended the handkerchief quite disappears, and is drawn well up above the elbow (Fig. 13). In actual practice the handkerchief goes so quickly that it is impossible for the eye to follow it, and the illusion is perfect.



Fig. 13.
The handkerchief gone.

“Now we will see if I have been successful in passing it into the glass,” says the performer, and instantly takes the two handkerchiefs from the tumbler, and pulling them sharply apart by their extreme corners and shaking them out, the concealed red one is drawn out of its hiding-place and appears as in Fig. 14, convincing the audience that it has actually tied itself between the other two.



Fig. 14.
The red handkerchief in centre
of the yellow and green.

MISCELLANEOUS TRICKS .

THE CHINESE RINGS.

A pretty trick in any part of a programme. Can be performed by gentleman or lady. It is specially recommended for ladies, as there is ample scope for grace of manner and movement. An easy trick to *do*, but *one of the most difficult to do well*. However, it certainly repays the practice required to display it gracefully, for well worked it is as interesting to those who know the secret as to the uninitiated; indifferently performed it is interesting to nobody. The photographs are of the rings manipulated by Mdlle. Patrice.

Time Occupied.—Twelve to fifteen minutes.

Effect.—A number of separate steel or electro-plated rings are shown, examined by several members of the audience, and found to be quite solid rings, without any joints or openings. The performer, nevertheless, proceeds to link them together, right under the eyes of members of the audience. Chains are formed, and rings linked and unlinked at a touch of the wand or a breath of a spectator upon the spot where they join. Finally the performer makes a number of figures with them.

Requisites and Preparation.—Ten large steel or electro-plated rings.* Four are separate solid rings, two are linked together, three are linked together, one is a ring with an opening to allow of others being linked into it. Lay the rings in a heap upon your table as follows:—At the bottom the three rings, upon them the open ring (with opening towards back of table, so that when you come to pick up this ring you can do so with your finger and thumb over the opening, without so much as glancing down to find the

* The dealers sell sets at from 5s. to 21s., but I believe only give eight rings, viz. two separate, two linked, three linked, and the open ring. Doubtless they would supply any number required of the separate rings, and I would recommend having not less than four separate rings, as the more of these that are handed round the less idea is conveyed of any of the rings being prepared.

spot), upon this place the two rings, and on top the four loose ones.

Presentation of Trick.—Pick up all the rings in left hand, without disarranging the order you laid them in, and say, “I have here a number of Zulu wedding rings. These rings are not worn round the bride’s finger, but round the bride’s neck. You see, a lady wearing one of these cannot easily run away. It may surprise you when I tell you that these rings are not silver; no, they are made of a mysterious amalgam of some of the most costly metals,” adding in a mock impressive manner, “unknown to the most profound philosophers. Perhaps you would like to have a closer view of them.” Here hand one of the loose rings to someone, then another, and a third, and the fourth. These will be the four loose ones which were arranged on top, and will so be the first four as you now hold the bundle in left hand and take them one by one with the right to hand out. It is absolutely essential that you should take them naturally and readily, *without any looking to see which* you give, as the slightest suspicion of choosing which to give ruins the trick irrevocably.

You now ask any gentleman who is examining one of the rings if he will assist you, and hand him a second ring, which you take from one of the other people who has satisfied himself there is no trick in the ring. Your assistant now has two loose rings, and there are two more in the audience, which will probably be passed from hand to hand, and everyone so assured of the genuineness of the rings whilst you are proceeding with the trick. Lay the rest upon your table, taking the next two rings (these are the two linked together), but do not show that they are joined, and swing them backwards and forwards, asking your assistant to do the same with his, adding, “Speaking of these rings being solid endless rings of metal reminds me of what I once heard a gentleman remark to a lady. He said, ‘Do you know these rings remind me of my love for you—without any end.’ ‘They are also like mine for you,’ replied the smart young woman, ‘without any beginning.’ Now, sir,

just swing as I do, and so allow one ring to pass through the other." Let one of your rings fall; of course it will drop to a hanging position through the other as though you had just joined them. Your assistant, if he follows instructions literally, will drop one of his upon the floor, and so cause a laugh. Perhaps he will be vainly trying to push the one through the other. In any case walk over to him, picking up—with your finger and thumb concealing the opening—the open ring, which is the next on top of those upon the table, saying, "Isn't it simple? Cannot you manage it? Which is the one you have all the trouble with? Allow me to take your rings and you mine. Just hold these (hand him the two joined ones), and take them apart; you will find taking them apart ever so much easier."

Take his two loose ones, and join one of them on to your open ring, bringing them together as before, and swinging them just as you did the two joined ones, and allowing the loose ring to fall to hanging position. Pick up the second loose ring you took from assistant, swing it against the open ring, and as you slip it through the opening draw it up into position of Fig. 1.



Fig. 1.

(OPEN RING IS IN CENTRE.)

Walk to a lady or child in the audience, saying, "These rings, when once joined, can only be taken apart by being kissed by a lady or touched by the magic wand. Would you mind kissing them apart for me?" Place the rings close below the lady's mouth, and bring the finger and thumb holding the top ring close to the finger and thumb covering the opening in open ring, and slip off the top ring, at the same time making a sound as of kissing. Hand the loose ring to

THE CHINESE RINGS

the lady, and go with the other two to another member of the audience, saying, "Perhaps you will blow these apart," and disjoin them as before.

Go back to your table with the open ring in hand and lay it down, picking up at the same time the three joined rings, but without showing they are joined. Make a swinging movement or two with them as though you were joining them as you did the others, and allow first one to fall then the second, creating the impression of having joined them into a string of three. Hang them over your left arm at the elbow and go to the assistant and take the two joined rings he is holding, pick up your open ring, join on (always making the same swinging movement with the rings, as though necessary to the joining). This gives you two sets of three, one over the left arm and one in the right hand, the open ring being at the top of this latter set. Slide the left-hand set from elbow into hand, bringing them to position in Fig. 2.



Fig. 2.

Bring the hands together, swing the two sets, and slip the top ring of left-hand set through the open ring at top of right-hand set; at the same time, with a quick movement of left hand, catching the second ring of left set and drawing it up to position of Fig. 3, saying, "A Zulu watch-chain."



Fig. 3.

A ZULU WATCH-CHAIN.

Take again the top ring and, swinging the two sets, disjoin them, and slip the left-hand set over arm, as before. Swing and disjoin the open ring from the others in right hand chain; place these on table, retaining the open ring, and join it to the top ring of the three fixed ones from left arm. This gives you a chain of four.

Say, "I will now make a few figures with these rings. My first will be a stirrup."

To make this give the top ring a sharp twist to the left, which will swing all the others round if they are hanging clear of your body. When they have swung round as far as they will go, to position of Fig. 4,

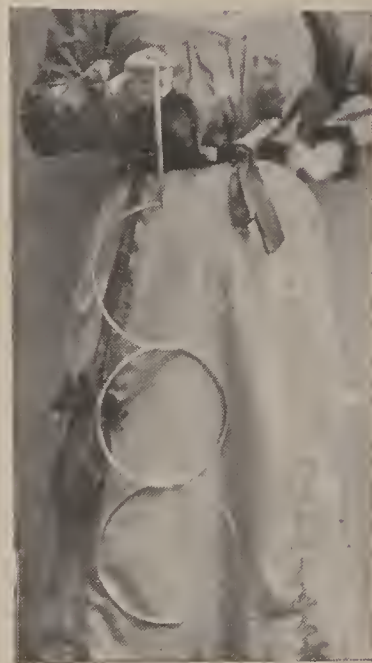


Fig. 4.

take up the bottom ring with left hand and slip it through the open ring, at the same instant giving a jerk forward to all the rings, so that they fall into the form of a stirrup (Fig. 5).

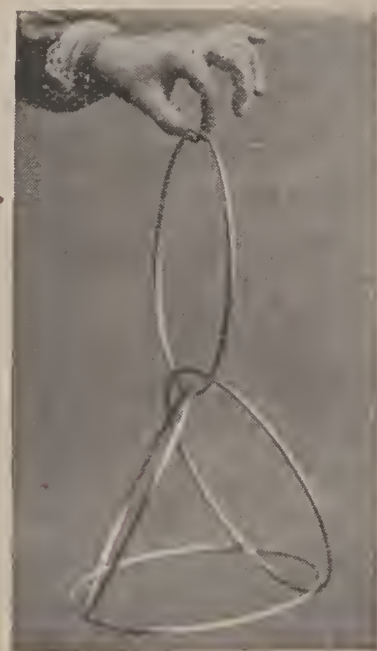


Fig. 5.

Draw up the bottom ring which you last slipped through the open ring and disjoin it, so reverting to the straight chain of four, and announce, "My next will be a garden seat."

Bring up the bottom ring again and pass it through the open ring, the latter being straight and the bottom ring at a right angle to it. They will now fall into the position of Fig. 6 if the left hand pushes forward the part shown in the illustration, thus making as near a representation of a seat as is well possible with rings.



Fig. 6.
A GARDEN SEAT

Announce, "My next will be a school globe." Whilst you speak, let go with left hand and swing the rings forward by right, still holding the finger and thumb over the open ring. At the moment that the lowest ring swings forward catch hold of the bottom part of it and bring it up sharply to the right hand, grasping it and the open ring together, thus forming Fig. 7. Give the wrist a sharp turn or two in either direction, so making the figure appear more globe-like than if held still.



Fig. 7.
A SCHOOL GLOBE.

The grasp of the right hand on the rings must be *very firm*, or the succeeding figures will fall to pieces. Announce the next as "a flower." You may call it "a buttercup," "daisy," or what you will, or simply "a flower."

To make this, with fingers of left hand press apart the two rings which meet at the top of the "globe" just under A. When you have pressed them about five inches apart remove the left hand, and you will find that by gradually relaxing the grip of right hand—very gradually it must be—the rings will open themselves out to position of Fig. 8.

Whilst the rings are opening you say, "Notice the bud opening. I think it must be the heat of the weather makes the flower expand; anyhow, *whether or not*, the bud always opens."

Relax the grip gradually until the rings bend right back towards your arm, but be most careful not to lose *control* of them, as if you do the whole figure falls to pieces.

Now announce, "The next figure will be a portrait frame for four photographs."

Give the hand a sharp jerk backwards (practice will accustom one to know *how* sharp a jerk), and the rings will come to position of Fig. 9.



Fig. 8.
THE FLOWER OPEN.*

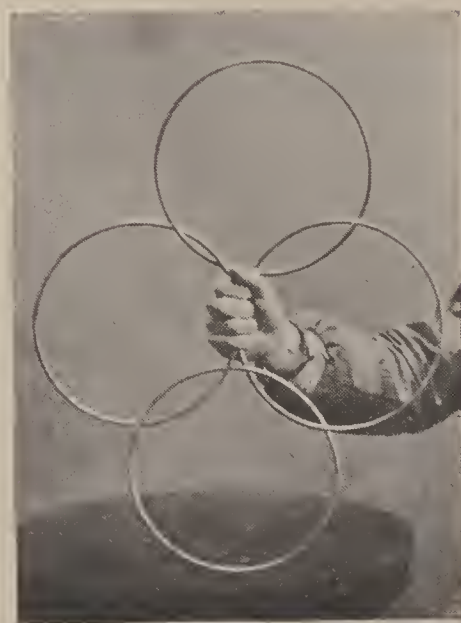


Fig. 9.
A PORTRAIT FRAME.

In this picture Mdlle. Patrice rested the elbow upon a table, owing to the difficulty of keeping the rings quite still, the strain upon the right hand, owing to the firm grip necessary, being so great. In performing of course the arm is held up in the ordinary way, *not rested* as in this photo.

You then say, "My last figure will be the ace—the ace of clubs," and as you speak sharply pull over the top ring of the portrait frame, and it will fall into the position of Fig. 10. This, which appears to be the most quickly made and perhaps the most intricate of the figures, is one of Mdlle. Patrice's ideas, and has not previously been shown or explained by anyone.



Fig. 10.

THE ACE OF CLUBS.

Now quickly unhook the bottom ring of chain, which has remained linked into the open ring since you hooked it there to make the "garden seat."

Slip off the three fixed rings, and collect all your rings from audience and the two fixed ones from your table, all the while jumbling the lot about between your two hands, making a considerable clatter; in reality be passing all the rings, fixed and loose, one after the other through the open ring, finally giving them a spin round as they hang from the open ring. Lay them aside and proceed to next trick.

COIN IN CARD, PAPER IN CANDLE TRICK.

PHOTOGRAPHS OF MDLLE. PATRICE.

A very effective trick, but not an easy one, for it requires considerable address and self-possession to carry out satisfactorily. Suits lady or gentleman.

Time Occupied.—About fifteen minutes.

Effect—The performer asks someone to choose a card from a pack, and to tell the name of the card chosen. The performer then takes the card and stands it at the foot of a candlestick upon his table, and lights the candle. Next a shilling is borrowed, and marked with a knife by the lender. A slip of paper is written upon by another of the company for the purpose of identification. The paper is torn in half, the writer retaining one half and the performer taking the other half and wrapping the shilling in it. The shilling and the paper round it are held into the flame of the candle and disappear with a bright flash. The coin is found to have passed into the card at base of candlestick, and the little piece of paper is found in the centre of whichever piece of the candle, when it is cut in pieces, that the audience desires. On matching the paper with the other half, retained by the writer, it is proved to be the actual half of it.

Requisites and Preparation.—A candle in candlestick; a card with a coin in it (this card is prepared by splitting it at one end, between the layers of the cardboard of which the playing-card consists. By pushing the blade of a table-knife into the opening and gradually working it in to about the centre of card, it allows of a marked shilling being slipped to centre of card, when the opening in the edge is gummed up and pressed till dry); a slip of writing-paper about 4 in. by 2 in.; a piece of lightning-paper; a pack

of cards; a pencil; box of matches; a knife; a large plate; a small plate; a piece of candle one-third the length of that in the candlestick.

The centre of this piece is hollowed out with the small blade of a penknife for a distance of about an inch and a half.

The small piece of lightning-paper is screwed up as though a shilling were wrapped in it, and is kept in right pocket of waistcoat; a lady conceals it in a pocket in belt of dress or elsewhere easy of access.

The hollowed piece of candle is kept in left pochette.

The card with the shilling in it is laid upon the top of the pack, and a duplicate one of the same suit and value is laid at bottom of pack upon the table. The other things are all upon the table, as in Fig. 1.



Fig. 1.
Arrangement of table.

Presentation of Trick.—The performer commences by saying, “This is not a card trick, although a pack of cards is used for the purpose of the illusion.” One of the audience is requested to select a card from the pack, and the duplicate of the one with the shilling in it is forced on him. The person choosing the card is asked to say what the card is that has been drawn, and to show it. Remarking that “it had better be placed so that it may be seen by everybody in the audience,” he takes the card in the right hand and in turning to the table exchanges it, by means of “the change,” for the prepared card, which is on the top of the pack in left hand.

Continuing the movement towards table, say, "I will place it here, so that every person may watch it," standing the prepared card at the base of the candlestick, as in Fig. 2.



Fig. 2.

Offering choice of pieces of candle, and showing where to stand card against candlestick.

Now desire the person who chose the card to watch it, adding, "If you should *see* an *invisible* hand come from under the table and touch the card, please call me; or perhaps I had better throw a little light upon the subject." Light candle. "Now you can see the card more distinctly."

Borrow from *another* of the audience a shilling, and ask that the lender will "mark it with a knife distinctly, so that it may be easily identified," and desire him to retain the shilling for the time being.

Go to the table and bring back the slip of writing-paper, and request yet *another* of the audience to write something upon the paper—the name of a person or place, or a quotation from one of the poets, the object being to be able to identify the paper. This done, ask him to read aloud what he has written; this will cause some merriment. Then ask him to tear the paper into halves, retaining one half and giving you the other.

Whilst he is doing this, take unseen from waistcoat pocket the small screwed-up lightning-paper, and conceal it at the first joints of second and third fingers of right hand. Walking to the person (all three of the assistants—the card chooser, the shilling lender, and the writer on the paper—should be sitting well away from each other in different parts

of the room if possible) who has the marked shilling, place the half of the written-on paper over the lightning-paper, so concealing it in right hand, and desire him to place the shilling on to the paper.

With the fingers of the right hand *only*, wrap the paper round the shilling, and push up the lightning-paper packet behind, so that only one packet is seen (Fig. 3); and, going to the table, tap the packet on the small plate, to show "the shilling is still there." Then with the thumb of right hand pull down the paper containing the shilling in joints of fingers, and leave the lightning-paper packet in view (Fig. 3). Hold it in



Fig. 3.

Changing the lightning-paper for the paper with shilling in.

front of the candle, saying, "Do you see your shilling, sir?" At the same time ignite the lightning-paper in the flame of candle and throw it in the air, where it will flash and disappear, leaving no ashes. Say, "Your shilling is gone, sir; you will never see it again." Place your hands behind back quickly, undoing the paper from shilling and rolling it cigarette fashion; take the prepared piece of candle from left pockette and push the rolled paper into the hollowed end. The shilling is dropped into right pockette, and the prepared candle, with the piece of paper now in it, is returned to left pockette. "Well, the fact is," you continue, "the moment the paper touched the flame of the candle the piece of paper passed into the candle, and at the same moment the shilling slid down the candle and passed inside the card. Now which would you like to see first, the paper or the shilling?" The lender of the shilling probably says, "Let me have my shilling first"; but you reply, "As we saw the paper last, perhaps it would be as well if we now saw the paper first, because the shilling is safe in the card, which this lady" (looking towards any lady) "is watching."

Blow out the candle and take it from the candlestick, handing it to one of the audience, saying, "Do you believe the paper is in the candle?" "No," is the probable reply. Lay the candle on the large plate, cut the burnt end off, and divide the candle into three pieces, each to correspond in size with the prepared piece you have in pochette. Say, "There are three pieces; in whichever piece of this candle you choose the piece of paper shall be found." Whilst speaking the prepared candle, with paper in it, is procured unseen from the left pochette, and transferred to the right hand behind performer's back. A slight bow forward towards person who is asked to choose the piece of candle quite covers the two hands going to back of body.

The knife is then taken from the table, and the person who wrote on the paper selects one of the pieces of candle.

This is picked up with left hand, and the "tourniquet" pass is made (Fig. 4), and the prepared piece of candle is laid on the small plate. Now in the act of picking up the small plate the chosen piece of candle is dropped into the *servante* at back of table.



Fig. 4.
Changing pieces of candle
Exposed view.

The person is again asked if he believes the paper is in the candle. Again he replies in the negative. The performer cuts the candle away, covering the opening in the opposite end with the fingers of left hand, and permits the person to pull out the paper himself. Upon opening it, it is discovered to be the identical piece upon which he had written, and matches the piece that he had retained.

The performer proceeds, "Now, sir, do you believe the shilling is in the card?" He, of course, is more ready to believe now that the paper has been produced from the candle. The card is tapped with the wand to prove that your statement is correct, and the card handed to *some other* person, who is requested to return the shilling without destroying the card. This, of course, is impossible; so he is asked to tear the card across, and to return the shilling, having satisfied himself that the shilling is marked; of course, he has never seen the mark on the actual shilling, which is at that moment taken from the right pochette. Taking the duplicate shilling in left hand, make the "tourniquet" pass, and hand the owner his marked shilling, with a request that he will say if that was the shilling he lent you. The applause is sure to follow. The performer bows his acknowledgments and retires, "bearing his blushing honours thick upon him."

THE MUTILATED PARASOL.

FRANK KENNARD'S METHOD.

A showy trick that always amuses and puzzles the spectators. It is more suitable for a man than a lady.

Time Occupied.—Twelve to fifteen minutes.

Effect.—A borrowed handkerchief is given to a lady to hold, and changes in her hand to a long strip which is then given to a gentleman to squeeze, and on being returned is found to be torn into small pieces. These are dropped into a paper bag made before the audience from a sheet of foolscap, and given to someone to hold. A sheet of brown paper is now unrolled, a parasol taken out, and the paper shown empty. The parasol is rolled up again, the end being left all the time in view. The gentleman who holds the bag in his hand is now asked to take the wrapped-up parasol upon his lap. At his word of command the pieces leave the bag, which on being opened is found to contain the cover of the parasol in their place. The parasol is then taken out of the brown paper, and is found to consist of bare framework only, with one of the small pieces of handkerchief dangling from the end of each rib. The cover is put on to the frame, and the parasol replaced in the brown paper. When unrolled a moment later it is quite restored, with the borrowed handkerchief inside it.

Requisites and Preparation.—Two parasols exactly alike. Those with plain cane sticks and no handles are quite good enough. The covers should be made with the divisions alternately red and white, or any other very flaring combination of thin surah or China silk. The cover is removed from one, leaving the ribs bare, and to the end of each rib is stitched a small piece of cambric about three inches square.

A full-sized sheet (known to stationers as “double elephant”)

of brown paper of good stout quality, prepared by having another piece about ten inches wide pasted by its edges right across at the back at one end, makes a tube into which the bare frame is pushed so that the handle end is about half an inch from the right-hand side of paper when held open to audience. In order to know which is the opening to tube when paper is rolled, paste a strip of white paper along the inside edge of tube. The perfect parasol is now rolled in the paper, care being taken to place the handle towards the same end as that of the concealed one. In rolling before the audience take care not to turn the paper with edges towards spectators until rolled up.

Two pieces of foolscap pasted together by three of their edges, the top being left open.

A strip of fine calico three inches wide and two yards long.

Eight pieces of linen about three inches square.

The loose parasol cover, folded as small as possible, is placed just inside waistcoat at left of centre. It is as well to have a small pocket made for it, which keeps it in exact position.

The two parasols rolled in the brown paper are placed handle ends downward leaning against the wall or a piece of furniture behind the performer. The prepared foolscap sheet lies on a table to his left. The eight pieces of linen rolled up into a small bundle are placed in right pocket. The long strip rolled up is palmed in right hand, holding wand to cover it.

Presentation of Trick.—Address your audience : “ For this experiment I must borrow a few pocket-handkerchiefs.” Walk amongst them for this purpose, with patter founded upon “ He who goes a-borrowing goes a-sorrowing. It is my experience that the lender generally does the greater part of the sorrowing, but I hope it will not be so in this case.”

Having obtained three or four handkerchiefs, note one of medium size and place it on the others, so that it will probably be chosen. Offer them for selection to a lady at some little distance from the lender, and take the handker-

chief she chooses with your left hand, saying, "This lady has decided, so I will place the others on one side," and put them in a prominent place. "May I do as I wish with this handkerchief?"

Put wand under left arm and spread the chosen handkerchief over the strip which you have had all the while in your right hand, and say, "I will roll this one up, making it smaller and smaller, until"—here turn it over so that the concealed strip is on top—"you see it gradually diminishes in size. In fact"—put strip into left hand, taking wand in right to cover the palmed handkerchief—"I can almost conceal it in my hand," pointing with wand to the strip in left hand.

Walk to a lady on your right, and hand her the strip, saying, "I will ask a lady to hold this." As you do so vest the handkerchief (Fig. 1).



Fig. 1.

Vesting handkerchief. This is done at the instant of asking the lady to hold handkerchief.

“Thank you, madam. Kindly close your fingers over it and hold it a little higher” (Fig. 2). As you say this make an upward motion of the wand with left hand (Fig. 2); this covers the right hand going to pocket to secure the packet of pieces.



Fig. 2.

Upward motion with wand when asking lady to “hold it higher” covers the right hand going to pocket.

“Thank you. Can you quite manage to conceal it? No? Ah! you see, madam, your hand is so small, but I am afraid you are pinching it very tightly, and it really will not bear the slightest pressure. Permit me.” Saying this you take it from the lady and let the strip unroll. “Oh dear, madam, what have you done? I feared the pressure might do mischief, but I had no idea of the extent of the damage.” Stretch out strip with wand as you speak, then lay it across the wand and fold in half, and then in half again. Place wand under left arm, holding strip in left hand. Continue folding strip and when small enough pretend to place it in left hand, really retaining it in right, and place the packet of pieces in the left.

Walk to right, and hand to gentleman the packet with left hand, the right hand meanwhile pocketing the strip. Now, sir, I want you to close both hands—so—and roll them round and round—so”—suiting the action to the word. When he has done this, add, “I am quite sure this lady’s handkerchief will be restored.”

Take back from gentleman the packet and pull out one piece (Fig. 3). "Why, here is a small piece of it"—hang it on a chair-back — "another, and another. Why, if we go on like this we shall have a handkerchief for every day of the week."



Fig. 3.
Take out one piece.

Hang all the pieces upon the chair. "This is a nice handkerchief indeed, sir. Perhaps, madam, you will accept your handkerchief back in pieces; I will wrap it up for you." Take sheet of prepared foolscap from table, carelessly turn it round, showing both sides of it, remarking, "I have here a sheet of foolscap which you can see is free from deception" (Fig. 4). Showing sheet of foolscap gives opportunity to get parasol cover from waistcoat. The foolscap is rolled into a bag with the parasol cover inside it (Fig. 5).



Fig. 4.
A back view of Fig. 5 showing the cover being put unseen into the bag as it is rolled up.



Fig. 5.
The bow, holding paper as here shown, covers the taking of parasol cover.

Then secretly open the double compartment of the paper (Fig. 6) and show the bag apparently empty, and continue, "That will do nicely.



Fig. 6.

Shows the double compartment *half* opened. When completely open the cover of parasol is quite hidden.

"Now I will place what was once a handkerchief into it. One — two — three — four — five — six — seven — eight pieces," placing each piece one by one off the chair-back into the bag; then asking a gentleman to hold it, say, "Misfortunes sometimes rain upon me, still I have something here which will protect me."

Pick up the brown paper roll and allow it to unroll itself; catch the parasol handle in right hand just as in Fig. 7, and say, "Fancy walking down Regent Street with this over your shoulder!"



Fig. 7.

Unrolling paper and taking parasol.

Open the parasol and hold it as in Fig. 8, showing both hands empty, but do not verbally draw attention to the hands being empty.



Fig. 8.
Parasol held over shoulder,
showing hands empty.

Take the parasol in left hand, pointing cover to audience, and close it. The right hand meanwhile takes the borrowed handkerchief from the waistcoat (Fig. 9) and drops it unseen into the parasol as it closes, saying, "I must not damage this very valuable parasol, so I will put it away again."



Fig. 9.
In closing umbrella get borrowed
handkerchief from waistcoat.

The left hand rolling up the silk of parasol prevents the handkerchief from falling out (Fig. 10).



Fig. 10.

The left hand rolls up parasol and prevents the handkerchief from falling out.

Place it along the end of the brown paper, taking care that the stick is towards the same end as that of the other parasol already in the paper, and make one turn round of the paper (Fig. 11).



Fig. 11.

Showing the commencement of rolling up the parasol.

This done, turn the other side of the brown paper to the front (Fig. 12), as though for greater convenience in rolling it, and pulling out the stick of the second parasol (with the bare ribs) an inch or two, say, "I keep a little piece of it out—so (Fig. 12).



Fig. 12.

Showing the paper turned round after one roll is made, and the stick of the second parasol pulled out an inch or two.

"Now, sir, may I trouble you just to bring the paper bag here? Thank you. Will you take a seat? I want you to hold the bag with the pieces in your right hand, and to lay my parasol across your knees (Fig. 13).



Fig. 13.

Bag in assistant's right hand and brown roll across his knees.

Now my trick is to restore the pieces of the handkerchief which a moment ago you saw me place into the paper bag, and pass them right through the brown paper. If you desire to see them go you must keep one eye on the paper bag, one eye on the lady who so kindly lent the handkerchief, and the other on me. Now, sir—one, two, three—go! Thank you.”

Unroll the paper bag and take out the parasol cover (the pieces are in the double compartment of the paper), saying, “You see the pieces have gone. Why, whatever is this? Good gracious, it is the top of my parasol!” (Fig. 14).



Fig. 14.

“Good gracious, it is the top of my parasol!”

Put the foolscap paper on the table, and pull the second parasol from paper, open it and put it into left hand of assistant (Fig. 15), exclaiming, “Well, that’s a nice handkerchief; and my beautiful parasol! What shall I do?”



Fig. 15.

Put frame into assistant's left hand.

Put the cover over top of parasol frame and say, "Now I have put the cover on the frame, sir; if you will hold it I will return the other handkerchiefs, and leave you to finish the trick." Return the handkerchiefs, except of course the one which is in the parasol. Address the lady whose handkerchief is not returned, "Ah, madam, I must apologise to you, but this gentleman"—pointing to assistant—"will put everything right. No! you cannot? Well, perhaps you will assist me and we will see what can be done."

Shut up the frame with cover on. "We will for a moment imagine we are Messrs. Maskelyne and Cooke. I'll be Mr. Cooke, who will you be—Mr. Cooke too? No, that won't do; too many cooks spoil the broth. I won't trouble you to undo it," and whilst saying this push the parasol into the roll, making sure to put it into the compartment which has the white paper lining. "This is a very cunning umbrella—one of Fox's. Now, sir, we shall have one more attempt, and if this fails I am afraid I shall have to ask you to settle matters with this lady. You would rather leave that to me. Very well, but first I will see what I can do. Hey, presto! Thank you." Whilst speaking unroll the brown paper and take out parasol, "Here's my umbrella all right, anyhow. Now for the lady's handkerchief. Ah, here it is just under one of the ribs and quite restored. Thank you, madam, for your handkerchief, which has been in strange company, and which even when I return it is alone (a loan)."

THE FLAG TRICK.

PHOTOGRAPHS OF MDLLE. PATRICE.

This trick is known also as "The Congress of Nations," "The Multiplying Flags," etc., and is worked in many different ways. The method given here is used by Mdlle. Patrice in her drawing-room entertainments. It forms an excellent opening or finishing trick in a performance, and is suitable for lady or gentleman.

Time Occupied.—Five minutes.

Effect.—Three small pieces of tissue paper—red, white, and blue—are handed to the audience, then taken by the performer and squeezed up in his hands until they disappear, and in their place come hundreds of tiny red, white, and blue flags. These are all distributed except one. From this last small flag the squeezed-up ball of tissue papers originally shown is recovered. These are unfolded, and again squeezed up, when more of the tiny flags are produced, and most of them are handed round. From a few left in the hand a number of silk flags of different nations are now produced, each about a foot long, and from the last of these a large Union Jack (or national flag of the particular country in which the performance is being given) is evolved.

Requisites and Preparation.—Three pieces of tissue paper about eight or nine inches square—one pink, one light blue, and one white.

About one gross (144) of tissue paper flags of these colours, mixed. These flags can be bought ready made at trifling cost, or the performer may make them by cutting tissue paper into pieces two inches wide by four inches long with pointed ends, and gumming these on to bristles.

A set of thin silk flags, about twelve inches by eight inches, of different countries. About a dozen of the best-known nations is a good number to provide.

A very large thin silk Union Jack (or other country's flag) about six feet by four feet.

The smallest flags are rolled up into two bundles, the flags being placed regularly one on another in a heap, and then all the flag parts rolled with a covering piece of tissue paper tightly round the sticks so as to make the smallest parcel possible. The colour of the tissue paper the bundles are rolled in is black for a gentleman, and for a lady performer as nearly a match to the colour of dress worn as is convenient.

A gentleman runs two long black pins point upwards through the cloth of his coat behind the lapel on either side. On to the points of these pins are hung the two bundles of flags by simply allowing the point of pin to run through the tissue paper wrappings. The coat lapels entirely conceal the two packets which are fixed thus behind them.

The 12-inch silk flags are rolled up one at a time into the smallest possible space and made into two bundles, with six flags in each, held together ready for palming by light elastic bands. These are placed one in each side pocket of the tails of coat. The very large silk flag is rolled up as compactly as possible, also with an elastic band to keep it from springing undone, and is placed in the left tail-coat pocket or upon the *servante* at back of table or chair.

In case of a lady the two small bundles of flags may be fastened as above described, if she wears a dress with revers on the bodice, the revers taking the place of the lapels of the gentleman's coat. If she wears evening dress the bundles may be slipped into the bosom, one on each side of the chest, the stick end of the bundle being just level or above the edge of the dress, so that the thumb and first finger can under cover of taking back the paper after examination, grasp the exposed point of the bundle and, unnoticed, draw it out. There is generally lace or some soft edging, such as chiffon, round an evening gown, with which the exposed tip of the bundle, wrapped in coloured tissue to match the dress or lace, mingles, and is quite unseen.

The second-sized flags can go into the two pockets at the back of skirt.

The large flag a lady should always take from a *servante*, either at back of table or a chair.

There is an alternative arrangement as to the small-sized flag bundles, which I recommend for both gentlemen and ladies. It is to place one bundle behind coat lapel, or revers of dress, or in bosom, as the case may be, and to lay the other (wrapped in tissue of the same colour as the cloth of table used) upon the table, placing in front of it a coloured silk handkerchief apparently loosely thrown down for use in some other experiment. Should any in the audience have an inkling as to how the first production was done, they will, on hearing more are to be made, look for them from a similar source, and a different method employed the second time will disarm the first suspicion.

Presentation of Trick.—Pick up the three pieces of tissue paper and say, “I would like to draw your attention to these three little pieces of paper—one red, one white, one blue. I have nothing up my sleeves—except my arms. You are quite right (turning as though a remark to that effect had reached you), I always keep them there. I really cannot avoid that.

These small pieces of tissue paper I shall be pleased to hand you for inspection; you will find them quite unprepared, and as free from deception as—anyone here present.” As you hand to one and another say, “Perhaps you will look at one,” adding to a third, “And will you take this little piece of white?—emblem of all that is innocent.”

Now take back the piece first given, saying, “I trust you are satisfied that it is only a little piece of paper without preparation. Thank you, and may I have yours?” (taking the second piece and placing it over the first, and holding them



Fig. 1.

Handing the pieces. The right hand shows how to grasp the paper when taking back.

as in Fig. 1, leaving the first finger and thumb free to grasp your first bundle of flags).



Fig. 2.

Right hand takes the flags from revers of dress or lapel of gentleman's coat.

“Thank you, and the little piece of white?” As you stretch out your left hand to take the white piece your right with a natural movement goes towards the lapel of coat or revers of dress (Fig. 2), and the finger and thumb grasp the bundle of flags which comes away behind the two pieces of tissue paper, and the left hand brings to them the third piece of tissue. The left hand, held quite open with the empty palm visible, now grasps the three pieces of paper with the bundle behind them, squeezing the papers a little round the bundle at the bottom, and you say, “This little experiment I have entitled, ‘The Flags of All Nations,’ for I shall now squeeze these little pieces of paper until they become



Fig. 3.

The flags bursting out.

‘small by degrees and beautifully less,’ and I have in their place hundreds of tiny flags.” As you speak bring up your right hand to the papers in your left; in doing this take care that the audience have an opportunity to see that your right hand is empty as it comes up, but do not force this on their notice. Squeeze the three pieces of tissue paper into a ball and palm it in right hand, at the same time with the fingers of both hands split the paper covering of the bundle of flags, so that they burst out as in Fig. 3.

Take the flags in your left hand by the sticks, and walk amongst your audience, scattering them right and left until



Fig. 4.

there is only one left; then turn sharply to someone to whom you have not handed any, saying, "Oh, I am sorry I have not made quite enough; I have not given you any, have I?" Point with open right hand to the one remaining flag, and take from it the squeezed bundle of the tissue papers which you hold palmed in right hand, adding as you do so, "Never mind, so long as I have one flag left I can take from it the little pieces of paper, and so long as I have these I can make just as many flags as I desire" (Fig. 4). Unfold the pieces of paper, saying, "Yes, here we have the

little piece of red, and here the blue, and here the white." As you unfold the papers lay the first upon the edge of your table just over the handkerchief which lies in front of your second bundle, then the second upon it. Now, as you unfold the third piece, pick up with the left hand the two pieces from the table, bringing up behind them the bundle of flags; bring over the third piece in the right hand to those in the left and say, "I have only to squeeze these little pieces of paper as before, and I have hundreds of other little flags." If both bundles were behind the lapels of coat, or in lady's chest, they must be obtained just as the first ones were. When the two pieces are picked up from table the left hand must go with them to chest or lapel, and take the bundle, whilst right brings to them the third piece. I strongly recommend the second set to be taken whenever convenient from the table.



Fig. 5.

excuse for moving about. In walking back to your table, when your left side is to audience, the right hand takes



Fig. 6.

Allow a few of this second set of flags to fall by shaking them from the bunch in the right hand, and walking with the right side to audience the left hand goes to left tail pocket, or in lady's case to left back pocket of skirt, and palms one of the sets of second-size silk flags, and brings them up to the bunch of flags in right. Transferring them to left hand, the right works out the silk flags one by one, and places them about on a chair-back, lampshade, or the table, to make as much show as possible (Fig. 5). This gives an

from right coat-tail or skirt pocket the second set of silk flags, palming and taking them to the bunch in left hand, and produces them one by one. As the last of these is shown a gentleman takes the largest flag from pocket by left hand, whilst right of body is to audience, and brings it up to the bunch of flags, which are now let fall, each hand holding a corner of the big flag, which is shaken out with a jerk and flutters down, almost concealing the performer (Fig. 6).

A lady when taking out the last of the smaller silk flags should pass the table so as to allow her left hand to take the

flag from the *servante* at its back, under cover of her body, and then bring it up and shake out just as described above.

How to fold the flag with two corners ready to be taken instantly, and so arranged that it unrolls quickly and shows its full size, cannot well be described, but a few trials will enable anyone to do this.

The effect of the finish of this trick is quite lost if the flag does not unroll at once and of itself.

A RING PASSED ON TO STICK OR WAND WHILST BOTH ENDS ARE HELD BY SPECTATOR.

PHOTOGRAPHS OF CHARLES BERTRAM.

A very popular trick with the Fakirs throughout India, and an excellent little drawing-room trick for gentleman or lady.

Time Occupied.—Two or three minutes.

Effect.—A ring is borrowed, and one of the company is asked to hold it. The performer places a handkerchief over it, and the assistant holds it through the handkerchief. A wand is placed under the handkerchief, and the assistant holds an end of this in each hand, the performer now holding the ring through the handkerchief. This is sharply jerked away, disclosing the ring round the centre of the wand, though the assistant has not removed his hold of either end.

Requisites and Preparation.—A wand or stick. A borrowed ring. A large silk handkerchief, with a ring sewn into one corner of its border.

Presentation of Trick.
—The performer borrows a ring, and asks someone to assist him by holding the ring. He shakes out the handkerchief, and says, taking the ring from the assistant (Fig. 1), "I wrap the ring in the handkerchief—so."



Fig. 1.

Shakes out handkerchief and takes ring.

Passing the right hand with the ring under the handkerchief, he takes up the bottom corner in which the duplicate ring is sewn, and holds it with his left fingers through the handkerchief, asking the assistant to hold what he thinks is the borrowed ring with the finger and thumb of his right hand (Fig. 2).



Fig. 2.

Asking assistant to hold the ring—really the one in border of handkerchief.

The performer palms the real ring in his right hand. Taking the wand in his left, he slips the borrowed ring noiselessly on to the middle of it under cover of the handkerchief held by the assistant. He then takes between first finger and thumb of left hand the ring held by assistant, and requests him to hold the wand at the extremities, one in each hand (Fig. 3). Next he takes one of the hanging corners of the handkerchief in his right hand, and with a sharp jerk releases the duplicate ring, and the borrowed ring is seen twisting rapidly round the wand (Fig. 4).



Fig. 3.

Assistant holds wand, performer holds the ring in border of handkerchief.



Fig. 4.

A sharp jerk discloses the ring on centre of wand.

THE FLOWER TRICK.

PHOTOGRAPHS OF MDLLE. PATRICE.

This trick is known to conjurers under many titles—"The Birth of Flora," "Flora's Tribute," "Mysterious Production of Flowers," etc. The whole secret of this beautiful illusion lies in the grace with which it is performed, and in the spring flowers used. Suitable for a lady or gentleman.

Time Occupied.—Five to ten minutes.

Effect.—The performer displays to the audience a fairly large sheet of stiff white cartridge-paper, which is deftly twisted into a cornucopia-shaped bag. Passes are made in the air with one hand above the bag, and it is immediately seen to be filled with brilliant-coloured flowers, which are emptied out into an ornamental vase. The paper is again opened out, and rolled into a bag once more, and a fresh abundance of flowers is produced. Next the performer borrows a handkerchief from a lady, and throwing it over a plate and immediately removing it, the plate is covered with blossoms.

Requisites and Preparation.—A skeleton umbrella on a tripod stand (Fig. 5); a sheet of cartridge-paper about 18 in. by 12 in.; a hundred or two of spring silk or paper flowers. To make these a piece of watch-spring steel about two inches long is cut down the centre to within a half-inch of the bottom, and turned outwards in opposite directions. This is inserted in two silk or paper leaves, one fork of the spring being in the centre of one leaf and the other fork in the other leaf. The two leaves are joined together by two other leaves, so that the four leaves open and shut like an accordion. The two outer leaves are generally made green and the two inner ones of variegated colours. They can be folded, when pressed together, quite flat; but when released

the small spring causes them to fly open, each one forming a flower of some four or five inches diameter. Some elastic bands and wire, together with a trick soup plate, as shown in Figs. 1 and 2, complete the necessary apparatus.



Fig. 1.

The plate as shown.



Fig. 2.

The plate with trap open.

About one hundred of the flowers are placed together, and kept in position by two cardboard leaves, round which is tied a fine thread, or, better still, an elastic band may be slipped round the packet. Through the band or thread should be slipped a loop of wire. The flowers are hung, by means of this wire loop, over a tack on the back edge of the performer's table.

Another bundle of about fifty, fastened together in the same way, but without the wire loop, is put into the performer's left pochette.

Some thirty flowers or so are tied by their spring ends on to pieces of thread about two inches long, the ends of which are all tied together. These are squeezed up and laid into the little trick opening in the centre of the plate, and the lid is closed. As these are tied together by means of the short threads, when the lid springs open they fly out and open, and do not fly in all directions off the plate, but remain on it like a bouquet. The plate is set on table.



Fig. 3.

Presentation of Trick. — The performer shows the cartridge paper to the audience (Fig. 3), both sides being turned alternately to them to satisfy them that there is nothing whatever concealed in it.



Fig. 4.

It is then turned into a kind of cornucopia, or bag similar to those used by grocers for wrapping up sugar. After it is made, attention should be drawn to the fact that it is empty (Fig. 4).

The bag is now laid on the table, with its point towards audience and opening towards back of table, so that the part of the bag which the left hand is touching in Fig. 4 is just over the hanging packet of flowers.

The performer then fetches the inverted umbrella, which should be standing near. A little attention should be drawn to the stand and some appropriate remark made regarding it. Placing it near to the table (centre of platform if on a stage), the performer advances towards the table, and with a slightly sweeping movement of the left hand picks up the bundle of flowers by means of the wire loop, together with the paper

cone. The right hand immediately grasps the apex of the bag, and the left, in relinquishing its hold of the mouth of the bag, allows the packet of flowers to slide down to the bottom of it. Holding the bag thus in the right hand, pretence is made with the left of catching something in the air and casting it into the bag, of course without allowing the left hand to actually enter the bag, and allowing the audience the while to see that the left hand is quite empty as it makes the motion of throwing.



Fig. 5.

Whilst making these passes with the left hand the right squeezes the bundle of flowers through the paper, thus breaking the cotton or releasing the elastic; this allows the flowers to spread out and fill the bag, which is shown to be overflowing with beautiful blossoms, which are shaken gradually into the upturned umbrella (Fig. 5).

When almost empty the bag is unrolled and the last few flowers allowed to roll off the paper, together with the cardboard outer leaves and the elastic band, into the umbrella.



Fig. 6.

In showing the paper back and front once more to the audience the other bundle of flowers is secretly secured by left hand from the left pocket (Fig. 6), and in rolling up the paper to bag shape once more the left hand leaves the packet inside the bag.

The process of catching the flowers in the air is again gone through. The grace and mysterious manner of these movements make the success of the trick. As always in conjuring, the performer must take most care and lay most stress on that part of the trick when *nothing* is being really done, attracting the attention of the audience to these parts of the display and diverting them from the parts when any real progress is being made.

When the second set of flowers are all emptied into the umbrella the paper is unrolled and laid aside. The performer picks up the plate, and showing it back and front, says, "I have here a soup plate. Now, will a lady lend me a handkerchief for a few moments?" Having obtained the handkerchief, it is lightly thrown over the plate, which the performer holds on the palm of the left hand, and the thumb of the left hand presses the little knob underneath the plate, which opens the trap and the flowers spring out. The handkerchief is removed, and a lovely bouquet is seen lying on the plate. The plate is set down upon the table with the flowers upon it, and the handkerchief returned to its owner.

The charm of this illusion depends upon the neat insertion of the flowers into the bag and the pretended gathering in from the air. There must be no hurry—the more slowly and deliberately the necessary movements are made the more effective the trick. There are many other ways of getting the flowers into the bag, nearly every performer having his own method. The foregoing is the best for the beginner, who will presently, in the course of practice, find other styles, and eventually choose for himself that which he fancies most.

THE TAMBOURINE TRICK.

MDLLE. PATRICE'S METHOD.

A trick with plenty of life and movement, suitable for lady or gentleman. It forms a very good medium for the magical discovery of presents at a children's or other party, where souvenirs are to be distributed to the company.

Time Occupied.—Four or five minutes.

Effect.—A small tambourine is improvised by pressing a sheet of cartridge paper between two metal rings, and trimming to shape. The performer taps with wand on the centre of the tambourne, breaking a hole in the paper, through which is drawn an apparently endless strip of coloured paper. Finally from this bundle of paper are produced flowers, a rabbit, dove, doll, or bonbons, as the case may be.

Requisites and Preparation.—Two metal rings which fit exactly one over the other so that when a piece of paper is placed between them and they are pressed together the paper is firmly gripped and stretched; a coil of rolled paper known to magical dealers as a "tambourine coil"; a sheet of white paper; flowers, or whatever it is desired to produce from the paper at finish; a pair of scissors.

The rings, paper, and scissors are laid upon the table. The coil is slipped beneath the cloth of the table with its edge about one-eighth to quarter of an inch beyond the table-edge, the cloth being previously turned under at the back so as to be flush with the table-edge.

Whatever is to be produced from the paper is placed upon a *servante* at back of a chair or the table.



Fig. 1.

Presentation of Trick.—The rings and paper are exhibited with the remark, “Out of these two simple metal rings I shall improvise a tambourine” (Fig. 1).



Fig. 2.

Lay one ring upon the table, and over it the paper. Press the second ring from above over the first until the paper is tightly gripped, and show to the audience as in Fig 2, saying, “I will just trim it to shape.”



Fig. 3.

Lay the rings and paper carelessly on the table over the spot where the coil is concealed. Pick up the scissors with right hand, the left hand taking up the untrimmed tambourine. In doing so the fingers grasp the coil, and pressing it against the tambourine (Fig. 3) bring it up held flat against the inside of it.

The fingers bringing coil from beneath tablecloth at back of tambourine.



Fig. 4.

“Oh! I am sorry I have broken it at the first tap. I fear I shall not be able to play you a tune after all—but whatever is this?”

Whilst trimming the paper care must be taken to keep the tambourine in a perpendicular position as in Fig. 4. Say, “Now we have the best substitute I can make for a tambourine. I will endeavour to play you a little tune upon it.” Taking up the wand tap sharply in the centre of the paper, making a little hole (Fig. 4). Exclaim,



Fig. 5.

Put down wand and draw out a piece of the coil (Fig. 5). “There seems to be quite a quantity!”



Fig. 6.

Pick up wand and with it strike the piece just drawn out, and continue quickly turning the wand round and round in a circle of about a foot from left to right; this will bring the rest of the coil racing out, the end of the wand being gradually loaded with more and more of the seemingly endless strip of paper (Fig. 6).

The fingers at the back which hold the coil into the tambourine can tell when almost all the paper is run out.



Fig. 7.

The paper thrown carelessly over chair-back.

accept this paper; it will make an excellent fireplace screen for the summer. I will bring it to you."



Fig. 8.

A doll produced through the paper.

The performer throws the bundle of paper over the chair-back (Fig. 7) (or the table if the *servante* is there) where is concealed whatever is to be produced, and looks into the now much torn and empty tambourine, saying, "I wonder if there is anything more in this very unmusical instrument. No, this seems to be all. Perhaps, madam," turning to some lady in the audience, "you would ac-

cept this paper; it will make an excellent fireplace screen for the summer. I will bring it to you." Take up the paper from chair-back, bringing up whatever is to be produced behind it. "Here it is—but what's this? I thought I felt something bite me. Ah, here it is. I do believe it is a rat—no, why it is a doll (Fig. 8) (or whatever it is). Perhaps you will take that instead." If bonbons or flowers are produced they may be showered out amongst the audience.

If a large number of presents are to be produced they should be made into a parcel with thin paper and stood upon the floor just out of sight behind the edge of a screen, or other opaque object, and instead of throwing the paper over chair-back it is thrown down to the ground at the edge of the screen near the parcel, the paper is then picked up with the parcel behind it, and the presents are discovered through the paper, and distributed.

PARLOUR TRICKS AND PUZZLES

REQUIRING NO PARTICULAR SKILL

PARLOUR TRICKS AND PUZZLES

REQUIRING NO SPECIAL SKILL, AND MOSTLY SUITABLE
FOR "AFTER DINNER" PERFORMANCE

THERE are very many simple tricks and puzzles which whilst not actually to be classed as conjuring, yet appear wonderful and amusing to those who do not know how they are done.

The tricks which come under this category owe their existence to the performer's knowledge of how to take advantage of several of nature's great principles.

The majority here described have to do with that intangible spot, the centre of gravity. Hydraulics, magnetism, pneumatics, electricity, and mathematics all have a hand in others. But let not the reader take fright at this rather appalling list of sciences. He will not be drawn into any deep studies, but by perusing the following pages will, without any knowledge of the sciences themselves, which govern the feats, be quite easily able to work all the little "fakes" described.

Nearly all of these tricks require for their performance nothing except ordinary objects, which are to be found in every household.

Should my readers be interested in the experiments here explained, and desirous of extending their knowledge to others, I would recommend them to *Magic at Home*,* *Puzzles Old and New*,* and *The Secret Out*,* three excellent books, which contain hundreds of similar quips and cranks for evenings at home in the family circle.

* For publishers, etc., see chapter on "Books on Magic and Kindred Subjects."

THE TWO CORKS.

Take a cork in each hand, as in Fig. 1. Place the thumb and forefinger of the right hand at either end of the cork in the left hand, and forefinger and thumb of left hand at



Fig. 1.



Fig. 2.

either end of the cork in right hand, and then take the corks apart.

This is a most puzzling little trick, and when once learnt is easily forgotten. The secret lies in the manner in which



Fig. 3.

the hands are brought together, which must be as in Fig. 2, one palm outwards and one inwards, when the corks can readily be removed, as in Fig. 3.

THE SUSPENDED KNIFE.



Fig. 1.



Fig. 2.

Fig. 1 looks as though the hand had some magnetic power which mysteriously keeps the knife suspended, but a glance at Fig. 2 shows that it is a very simple matter after all.

This is a trick for the amusement of the youngsters.

THE SAFETY READING LAMP.

In order to avoid a terrible accident, when reading in bed use this perfect safety lamp. It consists of a glass of water and a candle. Take a tumbler three parts full, a piece of candle an inch and a half long, and an inch French nail. Stick the nail into the bottom of the candle, and this will steady it and allow it to float above the surface of the water about an eighth of an inch. Although it will burn away, the candle will not sink, and the outer part will burn much more slowly than the part surrounding the wick. It will therefore be observed that there is a little well of melted fat below water level, and as the sides of the candle gradually melt the well gets deeper, until the end of the wick is reached, and the light is automatically extinguished.



TO BALANCE AND SPIN A PLATE ON THE POINT OF A NEEDLE.

Drive a needle, eye-end first, into a cork, allowing the point to protrude half an inch or so. Cork a bottle with the point of the needle upwards. Next cut into halves two corks, and stick into the flat sides of each of these, at the end, the prongs of a fork, so that the flat side of the cork and the inner side of the fork will form a slightly acute angle. The four prepared forks must be placed at equal distances round the edge of the plate, to test which balance on an upright finger. When satisfied, place it on the point of the needle, and having balanced it carefully you can set it spinning. To avoid failure in the performance of this it is recommended that you roughen the smooth enamel on the bottom of the plate with emery-paper, though it can be done on the enamel itself.



A BOTTLE CANNON AND SEIDLITZ POWDER.

The cork represents the bullet. To fire off this formidable combination observe the following rules:—Buy a packet of Seidlitz powders, and you will find enclosed powders in blue paper and powders in white paper. The contents of a blue packet dissolve in a strong bottle—champagne bottle for preference—about one-third filled with water. Now roll a large-sized lady's ivory visiting card, or other flexible card, cartridge shape, and stop up one end of the tube with tissue or blotting-



paper. Place in the cartridge the Seidlitz powder from the white paper and suspend it from a cork by a piece of thread. A pin, driven into the bottom of the cork, will enable you to do this. Tightly cork the bottle, the suspended cartridge hanging about half an inch above the water. The piece is now loaded, and to fire it all that is necessary is to lay the bottle gently on the table lengthwise. To allow for the rebound by the force of the discharge, rest it on a couple of ordinary lead pencils. In this position the cartridge will float on the water, which will soon reach the tartaric acid inside. This will be dissolved, the mixture producing carbonic acid gas, which, in order to escape, will force out the cork. There is a loud report, and the cork shoots forward, taking the cartridge with it, while the bottle recoils from the force of the discharge. There is no danger attaching to this experiment, and it may be performed with confidence in the home circle.

SHARK IN THE FISH-POND.

The shark is made of paper, but in exactly the same way as the shark in the photograph—that is, you split him up the middle to about the centre of his body, which centre (1) forms a little round dock with a narrow channel emerging at the tail (2). A piece of common note-paper will answer the purpose admirably, and with this you make the fish about two inches long, the hole in the centre being, say, a half-inch in diameter, or less. Put the fish on the water in such a way that the part below the division is well soaked, while the upper part lies on the surface dry. You then dip your finger in a little oil, put one or two drops carefully within the circle, and the fish will soon be propelled forward.



The cause of this is that as the oil lies on the surface

of the water it expands, and its only outlet being the channel from the centre of the shark, the force it exerts in getting down the channel will drive the fish forward, until the oil is released and able to spread itself further.

A NOVEL AND QUICKLY CONSTRUCTED SOUP TUREEN STAND.



A serviette ring, three forks, and a plate will in an instant make the above. Slip the handles of the forks, tripod wise, through the serviette ring. Upon the prong ends of the forks place the plate, and your stand is finished. If the forks have been truly placed the stand will bear a great weight safely.

TO TAKE TWO CORNERS OF A HANDKER- CHIEF, ONE IN EACH HAND, AND TIE A KNOT IN IT WITHOUT REMOVING EITHER HAND.

This is an old and well-known trick, but is still good enough to puzzle youngsters with.

Lay the handkerchief upon a table. Fold your arms, and in this position take hold of one corner of the handkerchief in the fingers of left hand, and then bend over and grasp the opposite corner with the fingers of the right. Now unfold your arms, and the knot is tied.



A DODGE WITH A SIXPENCE.

Undertake to make a coin fly out of a wine-glass without touching either. Place a sixpence at the bottom of a wine glass, and fit a larger coin, such as a half-crown, about a quarter of an inch from the top, making a lid. Now blow sharply on one side of the lid; this will turn to a vertical position, and the force of the air passing underneath the larger coin will drive the sixpence out at the other side.

EXPERIMENT WITH CORKS.

When a cork is thrown on the water it does not float in an upright position, and cannot be made to do so of itself. You can, however, float a number of corks upright. Take seven corks, stand one upright, and the rest round it. Now with your hand grasp them all together, and plunge them into a basin of water, and hold them under in this position for a few moments. When you bring them to the surface, the corks being bound to each other by a force known as capillary attraction, will remain as you have placed them, and as the width of the combined corks is greater than their depth they will all float upright.



PINS INTO A SMALL GLASS ALREADY FULL OF WATER.

Place a thoroughly dry liqueur glass on an absolutely level table, and fill it with water right up to the brim. Pour the water in as you would pour out wine; that is to say, in a small stream into the centre of glass. This is that the brim may not be wetted, as should this happen the trick is spoiled.

Now take four or five pins and drop them smartly into the glass, points downward. You may continue until you have anything from 250 to 450 pins in the glass (according to its size) without one drop of water being spilled. The water will bank itself up over the brim, but will not overflow. The photograph shows a liqueur glass into which some 380 pins were dropped after it was already brimful of water.



MAGNETISED PAPER.

Balance a stick of any sort on a chair back, and with a thoroughly dry piece of stiff paper move the stick without touching it, so that it loses its balance. This is done by



magnetising the paper in the following manner:—See that it is first thoroughly dry, and then rub briskly on your coat. In this way it is electrified and capable of attracting things as light as itself. A balanced stick or pole requires very little power to move it, and a piece of paper or a playing-card treated as I

have described, and held about an inch away from its end, is sufficient to cause it to lose its balance without being touched. For the satisfaction of the lookers-on the pole may be drawn right round without losing its balance.

A SIMPLE COIN TRICK.

Place the coin, a sixpenny or threepenny piece, on a bent match, taking care that the match stick is not completely broken, and place it over the mouth of the bottle as in the photograph. Ask any of your friends to cause the coin to fall into the bottle without touching either match, coin, or bottle. When they give it up, dip your finger in water, and allow one drop to fall on the place where the match is partly broken. Under the influence of the water the wood will expand until the coin has no support, and falls into the bottle.



TO PICK A FLOATING INDIARUBBER BALL UP FROM A BASIN OF WATER WITH THE MOUTH.

This experiment will cause much fun and wet many a face.

The soft indiarubber ball should be about $1\frac{1}{2}$ inches in diameter, and be floated in a large basin nearly full of water.

The secret of being able to raise it without difficulty is to put your mouth, slightly open, with lips pursed, close to the ball, and then sharply draw in a long breath. The ball will be drawn up by the suction of air. Without releasing the breath raise the head, and you may then let your breath go, catching the ball in your hand as it falls.

THE HOME-MADE CINEMATOGRAPH.

An amusing trick of kinetoscopic character, of a sort most popular with children.

Use a large-sized soup plate or basin, and in it place sufficient water to float a round dish with a rim almost perpendicular, against which glue or fasten five or six figures of any shape—men or animals. They must be placed at equal distances from each other. When rapidly revolving they will appear animated. This is accomplished by cutting the first man with arms close together and legs close to the body, the next with them a little apart, and in each succeeding figure a little more so, until the sixth man has arms stretched above his head and legs wide apart. Next give the spectator a card with a hole through it. If, when the dish is spun round, one eye be closed and a look taken through the hole with the other, the figures will appear to be rapidly dancing and waving their arms, for only one man at a time will be seen, but in such rapid succession that the illusion is complete.



By standing a winning-post at any spot at the side of the plate this contrivance may be used in place of a manufactured spinning race game, and has this advantage, that the stopping of a particular horse or figure at the winning-post cannot be manipulated by a dishonest person, as may often be done in the case of the usual spinning race game.

AN EGG AND BOTTLE TRICK.

To balance a fresh egg on the rim of the neck of a bottle is a feat which may be done with a cork and two forks. Make a slight hollow in one end of the cork. Push into the cork the prongs of two forks, as near as you can judge opposite each other on either side, at the end away from the hollow. To test them, place the hollow end of the cork on the finger, and if the forks hang unequally you must push one deeper, until they are properly balanced, when they may be placed carefully on the larger end of the egg. Lift this carefully, and as they are balanced place the egg on the bottle, as shown in the accompanying illustration. This may be made to spin round and round the rim of the bottle, but the writer has never succeeded in doing this, nor seen anyone else do it, though balancing the egg in this way is not difficult.



**TO PLACE FOUR WINE-GLASSES SO THAT
THE CENTRES OF THE BOTTOM OF THEIR
STANDS ARE ALL EQUIDISTANT ONE FROM
ANOTHER.**

This will puzzle most people, but is very simple. Three of the glasses stand at the corners of an equilateral triangle, the sides of which are exactly the outside length of one of the glasses. The remaining glass turn upside down, and stand it so in the centre of the other three.

TO PASS YOURSELF THROUGH A PLAYING-CARD.

An apparently impossible feat is to take an ordinary playing-card and pass your body through it. Such a proposition is, however, not so mad a one as at first thought it appears. Take the six of hearts, or any other card in the pack, and with a sharp knife carefully cut it down the middle, leaving about a sixteenth of an inch at top and bottom uncut (Fig. 1). Having done this, fold it, take a pair of scissors and cut the doubled card alternately from the edges nearly to your slit at the middle, and then from slit nearly to edges (Fig. 1). The scissors should be sharp, and the cutting cleanly and closely done. When this is accomplished it will be found that the card can be care-



Fig. 1.

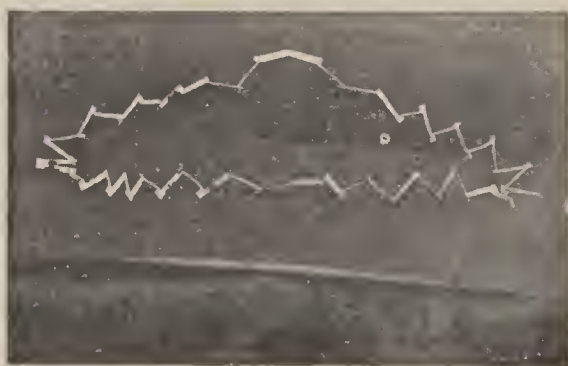


Fig. 2.



Fig. 3.

fully stretched out into a zigzag band of quite sufficient size to be passed over your body (Figs. 2 and 3). Do the cutting carefully, and there will be no difficulty in the feat.

PERPETUAL MOTION.

An excellent exhibition of the power of the imperceptible vibration of the human body may be given in a very simple experiment.

Join two common lucifer matches at the ends by slitting one and pointing the other, and then wedging one into the other. Bend them in the middle, so that they may represent legs. Place at the junction of the matches a small card, also stuck into the slit match, made to represent a man, or ghost, or devil. If the figure thus made be placed astride on the edge of a knife, and if it is held so that the match heads just touch the table, the figure will gradually move, appearing to walk along the blade. The motion is caused solely by the vibration of the knife, for however steady it may appear, and however much the holder may try, the person holding it cannot be still, but conveys the movement of his body to the knife.



HOUSEKEEPER'S WEIGHING-MACHINE.

Not at all a clumsy scale, and one which will do excellently well for the purposes of the house-wife, is to be made in the following manner:—Suspend a good length of string from the ceiling, and fix to this, at a distance of about two



feet, scales, as shown in the illustration. The scales should be as equal in weight as one can judge, made of two pieces of cardboard or wood. Now you can place a pound weight in each scale in order that the apparatus may be taut. This done, the exact middle of the

crossbar may be indicated by measurement, and that must correspond with the arrow-point at the back of the photograph. This is drawn on to card and tacked up. Take one of the pound weights off, and it will be seen that the weight of the other scale sinks it a little, causing the crossbar to move, perhaps an inch. Again, mark the string right opposite the arrow-point; and so you may graduate the scale in any way you like. Half and quarter pounds can be indicated by measurement, and anything above a pound by repeating the process I have described with a heavier weight. The instrument will be found exact enough for all household needs.

A RATHER DANGEROUS TRICK.

To kneel upon the ground, as in Fig. 1, with hands clasped behind the back and fall straight forward without unclasping the hands needs much more pluck and nerve than one would think. In fact, it is rather a barrack-room trick; anyone not in the secret of how to do it safely is liable to receive a serious injury to his beauty, as the weight of the body brings the face crash down upon the floor, unless the experimenter *takes in a long breath*, thoroughly expanding the lungs, and holds them full until after the fall is made, at the same time holding his head sideways and thrown back as far



Fig. 1.

as possible, when he will fall gently and without any crash into the position of Fig. 2. In any case a very good nerve is required, and though the knowledge of it may be useful, the trick is not to be recommended for everyday use.



Fig. 2.

ATMOSPHERIC PRESSURE.

A rather well-known instance of the pressure of air is



that by means of which one may take a glass of water and swing it round and round and upside down in a circle and yet not spill a drop of the liquid. The photograph shows the correct position in which to grasp the glass for the experiment.

The beginner will do well to practise in the garden first, as many a glassful of water will be spilled in learning to do this neatly.

TO LIFT THREE MATCHES WITH ONE.

To lift two joined matches and a loose one with a fourth match. Cut the end of the first match wedge shape, and slit the second slightly. In this way they can be joined together, and put into position will form the letter V upside-down.



Stand the joined matches pyramid-wise against the third as a support. When they are ready, ask someone to lift the three, using nothing but another match

in the act. To do so, carefully and slowly raise the Λ towards the perpendicular, when the supporting match will slip under the angle made by the Λ , and fall against the match you are lifting with. As soon as this is accomplished raise the lifting match, and the third match will become wedged into the point of the Λ , the fourth match then lifts the whole.

A CUP OF TEA ON THE POINT OF A KNIFE.

Get a cork and push it through the handle of the cup; it must fit sufficiently not to slip about. Drive into the cork a fork, two of the prongs of which must be on either side of the cup handle, and the bottom of which must slant so that the handle is under the cup. In order to make sure, place it all upon your finger, which must touch the centre of the cup bottom. Quite sure of the stability of the contrivance, you now place the cup on the point of a knife or pencil. The cup may, whilst balanced, be filled full of tea if you have an extremely steady hand, and pour the liquid exactly on to the centre of the cup. The balancing the empty cup is easy, but the filling it without losing a balance is very difficult.

TO BALANCE A LEAD PENCIL.

A simple experiment in the law of gravitation is to take an ordinary lead pencil, stick the blade of an open knife into it, about an inch from the point, which place on your finger, the pencil being in a nearly upright position. A balance can at once be obtained by opening the knife more or less. When first balanced the pencil will probably be in the position of the leaning tower of Pisa, but with the centre of gravity exactly underneath the point of the pencil, it will become perpendicular. This can be done by changing the angle of the blade of the knife.



BRUTE FORCE USELESS.

To blow a cork into a bottle is a trick you should only ask your rival in love to perform. Take an ordinary wine-bottle and a small cork of a size which will easily slip in and out of the neck of the bottle. Place the cork in the mouth of the bottle and ask a novice to blow it into the bottle. It looks very simple, as the cork is so small. In all probability he will give a tremendous blast from the lungs, which will cause the cork to fly out in the opposite direction, striking him sharply on the face, as in the photograph. The bottle is already full of air, and the blowing into it only causes a like quantity to come out. If you blow gently through a pipe-stem held against the cork it will slide into the bottle.



A NEW UMBRELLA STAND.

A bottle, an umbrella with a *curved* handle, and a piece of string are required in the manufacture of an umbrella stand, which will not, however, stand unless the umbrella is in it. Suspend a yard and a half of cord from two nails a yard apart. Put the end of a crook-handled umbrella into the mouth of a bottle. Place the bottle about half-way from the base across the swinging string, so that the umbrella is more than half under the string. You will find it not very difficult to get a balance. If you dropped a few spots of water on to the silk of the umbrella, this slight weight would disturb the centre of gravity and cause the bottle to slip.

ELECTRICITY ON THE SPOT.

Great electricians are born, not made, but you may any evening produce the potent and mysterious power for the amusement of your friends. One of the ordinary incandescent, straight-up-and-down lamp glasses is most suitable for this experiment, about a foot long. Other tools necessary are tinfoil (that which chocolate is often wrapped in will do), a silk handkerchief, and a brush—one that about fits the glass. See that all these things are perfectly dry.

Warm the glass by the fire, so that all possible moisture may evaporate, and place round the middle, on the outside of the glass, a strip of tinfoil, half an inch wide, which may be secured by a little stamp edging. Next, from the bottom of the glass to within about an inch of the circular tinfoil gum another strip of straight tinfoil. Cover the brush with the handkerchief, as if you were going to clean the glass, and insert it with that purpose. Now turn it round vigorously, and at every revolution a spark of electricity will flash in the space between the two bits of tinfoil. To see this to advantage the gas should be turned low. By fixing a key-ring round the glass over the tinfoil you may transmit the flash any distance, if only you have a conductor. A piece of wire attached to the key-ring will serve this purpose, and not until the flash reaches a non-conducting substance will it disappear.

“TRY-YOUR-LUNG POWER.”

Set two large volumes upon the table and ask a friend to blow them over. He will probably declare it to be impossible. Take an ordinary long flour bag (see that it is air tight) and place the bottom end of it under one of the books, and lay the other volume T-wise across the first. Blow into the other end of the bag. You will be surprised to find what heavy books (directories or account-books, for instance) can be blown over with ease. The practice of drawing in a long breath and blowing it out is very healthy in itself, and is part of most systems of physical culture. If persisted in it will very speedily add a couple of inches to your expanded chest measurement.



A CHEAP SPRAYER.

A simple spraying apparatus, which will serve many useful purposes, can be made at very little expense of either time or money. This sprayer may be made with the aid of two goose quills and a cork. Cut the cork half-way down the middle and half-way across, removing one quarter of it. Two holes are next to be bored in this, at right angles to each other, and through these two goose quills inserted till they meet. If one tube is put into a bottle of scent, or any other liquid, a rapidly-made but excellent sprayer is at once ready for use, either for the purposes of disinfecting, or for sweetening the air. You have only to blow through the second quill.



CARDBOARD FIGURES BLOW OUT AND LIGHT A CANDLE.

To extinguish a candle and re-light it in the manner of our illustration is a feat which must be performed with care, and should not be attempted by those unskilled in the manipulation of explosive chemicals. The danger is small, but to the experimenter it may be serious.

Prepare in private a couple of little men or women, made of cardboard, and fix in the place where their mouths ought to be two tubes made of a couple of inches of some small-sized quill. To make the deception complete the figures should appear to be blowing through these. Each quill must be filled nearly to the end furthest from the figure with sand, and at the end of one place



a very little gunpowder, and in the other a small piece of phosphorus. Introduce to your friends the two figures and a lighted candle, the flame of which you propose to extinguish with one figure, and re-light with the other. As it approaches the candle the powder, when near enough, will explode, and the force of the explosion will be directed against the flame of the candle, which is immediately put out, but the smoke of the powder, if the figures be held properly, is sent in the direction of the phosphorus. The heat of this will at once set fire to the phosphorus in the second tube, and if you hold it close to the candle it is again lighted. In handling the phosphorus great care must be exercised.

SUPERIOR TO THE SPIRIT LEVEL.

Pass a pin through the middle of a piece of cork of the size of four sixpences, one on top of the other. Allow the point to protrude a quarter of an inch. Put this in an empty bottle and fill with water until it just floats, the head of the pin remaining directly underneath, and from it a thread hanging, which is fastened to the middle of the bottom of the bottle with some beeswax. Now push a hatpin through the cork you will use to cork the bottle, so that when corked the points of the two pins will almost meet.

On a level plane the line from the top to the bottom of the bottle will be straight, and any deviation from that level will be shown at once by the pin diverging from the point above.

Unlike a spirit level, this apparatus will show the level all round, and not in one direction only.

OBJECTS SUSPENDED WITHOUT ANY SUPPORT.

Nature abhors a vacuum, and wherever one is created air struggles to get in to fill it. This fact makes possible some suspensions which appear very wonderful indeed to the uninitiated.

Take a bottle and hold it mouth downwards over a fire or the steam of boiling water for a few minutes. Sharply press a plate over the mouth of the bottle, and holding it tightly in this position, so as to allow no air to get into the bottle, wait a few minutes to allow the air in the bottle to cool. You can then lift the plate by the rim, as in the photograph, and the bottle will firmly adhere to it. If the edge of the mouth of bottle is greased it makes the experiment more certain, for there may be some slight unevenness in the edge of the



glass or the surface of the plate which would let in air, and so spoil the trick. However, the greasing is not absolutely essential.

The air in the bottle being heated expands, and much of it is thus forced out; when the plate is clapped on and the air allowed to cool it contracts, thus leaving a partial vacuum, and the outer air, struggling to get in, holds the plate as though glued to the mouth of the bottle. Glasses and all sorts of things can be suspended in the same manner.

TO LIFT FOUR STRAWS WITH A FIFTH.

Lay two straws parallel with each other, and over them lay the two others crosswise. Slip the fifth straw, which you mean to lift with, under the centre of the nearest of the parallel ones, over the two crossed straws at their crossing point, and again under the centre of the second parallel straw. You may now lift, as all will remain firmly fixed together.



The trick appears more difficult if you lay four straws and a shilling upon the table, and handing the fifth to a friend, tell him to lift the coin and straws with it. The straws are arranged as above, and the shilling pushed in between the straws at the point where the lifting straw passes the two crossed straws.

A LUDICROUS EXPERIMENT IN BALANCING.

Place an ordinary chair upon the ground in the position of that in the photograph. Upon the top rail of back of chair place a lump of sugar. Kneel upon the rail which joins the two back legs, and, grasping the top rail at either end with your hands, endeavour to pick up the lump of sugar with

your mouth. Be careful that the sudden tilt of the chair to the position in the second photograph does not throw you



head first upon the floor—or, better still, let someone else try the trick.

The back and back legs of the chair used must be in a straight line. A chair with a back sloping at an angle from the back legs will not do for this experiment.

ANOTHER SIMILAR FEAT.

Place a cork upon the floor. Measure four lengths of your foot from it, and standing at this distance attempt with one foot to kick over the cork and recover your position (both feet together) without the foot that does the kicking touching the floor till it has returned to its mate. The endeavours to maintain an equilibrium of anyone trying this will arouse considerable mirth. Each person measures four lengths of their own foot from the cork, so that a very tall man will stand considerably further away than a short one.



THE BURNT THREAD.

Soak some thread in a strong solution of ordinary salt in water. Allow it to dry. Repeat the process several times. Now you can hang up a ring or other objects by a piece of the thread. Set fire with a match, and burn up the thread. The ring or other object will still remain suspended. A hard-boiled egg may be hung up, as in photograph, and all four threads simultaneously burnt, without the egg falling.



DANCING BUBBLES.

As children we have all blown soap bubbles through pipe-stems, but we have probably never been able to make them dance. If the following directions are faithfully carried out, you may, to some extent, control soap bubbles.

Make a strong solution of soap (good quality) and water, which may be bottled up, as it will be found convenient to make this preparation in private. To do so dissolve the soap in warm water by rubbing it, and then strain the water through a cloth, which will remove all impurities. Now mix the liquid with pure glycerine, shake it up, and stand it in a cool atmosphere. Gradually a white froth will rise to the surface, which you must skim off. Bottle the clear preparation underneath, make it air-tight, and the solution is ready. There is also necessary for this little experiment carbonic-acid gas. A syphon of soda water will provide this, and the gas may be extracted as follows: take a deep tumbler and a straw and, pressing the lever of the syphon, squirt into it half an inch of the liquid, and drink this at once by suction through the straw. As soon as the glass is empty squirt in another dose, remove it as before, and

TO BORE HOLE THROUGH A COIN 311

continue this till the syphon, half filled at the beginning, is empty. Each time you draw the liquid through the straw it throws off a quantity of carbonic-acid gas, and this being twice as heavy as air, remains at the bottom of the glass. With the glass nearly full of this gas, bring forward your prepared solution, and with a straw slit into four parts at the bottom and turned back blow a bubble, which you may allow to fall into the glass full of gas. The bubble will alight upon the gas and immediately rebound, and will continue to do this till it settles down quietly. It will not float for a long while on the surface of the gas, for, exposed to the air, the gas is slowly mixed with it. It will be seen that as the bubble sinks it grows larger, being, in fact, permeated and extended by the gas, until it reaches the sides of the glass and bursts, if not already destroyed by the gas. The bouncing bubble will dance about for some time. It is better to blow another and lower it very gently on the gas to observe the phenomenon of it being distended and destroyed.

TO BORE A HOLE THROUGH A COIN WITH A NEEDLE.

Place any bronze coin across two blocks of wood, as in the



photograph. Pass a needle through the centre of a cork till the point just protrudes. Nip off the other end of the needle with wire cutters flush with the cork. Hold the cork (with point of needle downwards) between the fingers on top of the coin and tap away firmly with the hammer, and

the needle will gradually bore through the coin.

HOW WATER DECEIVES.

If you look at anything under clear water it seems either larger or smaller than in reality, and you see it also in a false position. This is due to a law of refraction. A good proof is given of this fact by a coin placed at the bottom of a basin of water. Ask someone to look at the coin from a position at the edge of the basin which only just allows it to be seen. Having fixed the watcher in this position, draw the water out of the basin, which may be done by a syringe or straw, and the coin will disappear, though it has not been touched. It is in reality further under the edge of the basin, and cannot be seen. By pouring the water in again the coin may be made to reappear.

A NOVEL WAY TO SLICE A PEAR.

Hang a ripe pear about three or four feet above a table. Give anyone an ordinary dinner knife, and ask him to bisect the pear without raising the knife more than six inches above the table. When it is given up by everyone you can perform the feat. When you hang the pear dip it into a glass of water. As soon as it is hung up a few drops will fall down the sides of the fruit and drop upon the table below. This gives the exact centre of gravity of the pear. Mark the spot where they fall in some way that you may know it again. When you show "how it is done" hold the blade of the knife horizontally about four inches off the table and directly over the marked spot. With the other hand set a light to the string supporting the pear. It will immediately fall, and impale and slice itself in two upon the upturned blade.



THE JAPANESE BALL TRICK.

The performer has a round ball of wood, with a hole running through the centre of it. A string is threaded through the ball, one end of which the operator holds in his right hand, the other in the left, the string being perpendicular and strained fairly tightly. The natural result is that the ball, when allowed to fall from the top, will go straight to the bottom, and, in fact, when the string and ball are handed to an onlooker, it always does so, but when the performer holds the ends of the string, the ball can be made to drop quickly, or slowly, or to stop in the middle of its downward course, and move on again at the will of the performer.



The secret is this, that, as well as the hole running straight through the centre of the ball, there is also another curved channel, the ends of which open into the straight channel. When the string and ball are handed to spectators, the string runs through the straight hole. When the operator handles it, in inserting the string he takes care to push it round the curved channel, but as the ends of this open into the ends of the straight channel, the string appears to be running through the straight channel, just as when handed to the uninitiated members of the audience. When the string runs through the curved channel it is only a matter of tightening or loosening it to make the ball drop slowly or quickly, to stand still, or go to the bottom. The illustration is of a ball cut in half and shows the two channels.

MAGNETISED MARIONETTES.

The marionettes suited to your purpose must be constructed out of a visiting card for preference, and in the shape of dancing figures. When these are finished attach a needle behind each, the exact length of the figure, but which must not be seen by the audience. A stage is the next requisite. Cut a square hole in a piece of cardboard, behind which are all your properties. The chief of these is a magnet, and this placed above the needles, out of view from the front, will enable you to introduce your figures on to the stage in an upright position and to leave them there. The gentle swaying motion of the needle, under the influence of the magnet, will cause the figures to appear to be dancing, and the effect, as seen by the audience, will be completely deceptive. The construction of the stage and accessories is a simple matter, and may be left with confidence in the hands of the reader.

A BRIDGE OF MATCHES.

A bridge of matches may be built scientifically and firmly, so that it will support many times its own weight. The photograph will give a good idea of the method of construction, which is as follows: Put a match on the table, and lay across it, at right angles, two more, their heads just projecting over the under match. Across and over these two lay the fourth. We have now a square, but the fourth match may be placed nearly half-way up the two others. Take



another match, raise the one first laid, and push the fifth under it and over the last one, number four. This one runs parallel with the others and inside the square. Do the same with a sixth match at the other side. The seventh goes across and over the two last laid, and the eighth at the end of these, but under them. Two more outside matches, continuations of numbers two and three, are now placed, each going over number seven and under eight. The bridge is now half made, and you may follow the plan on to the end.

TO EMPTY A GLASSFUL OF WATER WITH A BOTTLE ALSO FULL OF WATER.

Fill an ordinary wine bottle with water and cork it with a cork, through which have been run two tubes (straws will do). They must be of such length that when the bottle is inverted, as in the illustration, the one straw reaches to the bottom of the glass and the other (which is held outside the glass) must be a little longer. The straw which is held into the glass must be stopped up—say, with a pellet of bread—till its end is under the water in the glass. Upon removing the stoppage in this straw the water will trickle out of the longer straw until the glass is empty, the bottle all the time remaining full.



TO BORE A HOLE THROUGH A PIN WITH A NEEDLE.

Run a needle, eye downwards, into the centre of a cork, placed in a bottle, leaving about half an inch of point-end of

needle exposed. Run a pin into the centre of a cork, leaving about half an inch of head-end exposed. Into the sides of the cork press the points of the blades of two pocket knives, opened so as to form, with the body of the knife, an obtuse angle. Place the pin, close up to its head, upon the point of the needle, and by opening or closing the blades of the knives, as may be required, a balance can be obtained. The knives and cork may be set revolving by a breath, and if kept spinning long enough the harder metal of the needle will bore through the pin. Many people may find this a neat little balancing experiment, but few will have the skill and patience to bore right through the pin.



EGG SPINNING.

A hard-boiled egg will spin very easily, particularly if when put in the saucepan to boil the egg is set in an upright position, with its larger end downwards, and wedged so that it cannot move in any direction. This forms a vacuum in the smaller end, which increases the balance of weight in the larger end. Take a plate or card tray upside-down in the right hand, and with the left spin the egg, large end downwards, upon it.

Revolve the plate rapidly in the *opposite* direction from that in which the egg is spinning. If this be done with judgment the egg may be kept spinning as long as is desired.



TO SUSPEND A GLASS FULL OF WATER.

Take a piece of stiff cardboard, not too thick, and fix to its centre one end of a string with sealing wax. Press the cardboard firmly on to the rim of a glass absolutely filled



Fig. 1.



Fig. 2.

with water. Raise the whole by the string (Fig. 1), and, surprising as it may seem, the glass of water will (if it be quite full and no air between it and the card) firmly adhere to the cardboard, and may even be set swinging, as in Fig. 2.

A SCISSORS PUZZLE.

Place the little fingers of both hands through the two finger-holes of a pair of scissors (Fig. 1), and turn the hands



Fig. 1.



Fig. 2.

over inwards towards the body, until they come to position of Fig. 2. This can only be effected if in Fig. 1 the scissors rest on the *first joint* of each little finger. The uninitiated will make many futile attempts before discovering (if he ever does without being told) how this very simple trick is done.

THE TRAVELLING EGG.

If a boiled egg, which has had the top cut off, be spun on the rim of a soup-plate, and the plate moved round and round in the opposite direction to that in which the egg turns, the latter will continue spinning indefinitely, and will travel right round the rim of the plate.



THE ART OF
PLATE-SPINNING

PLATE-SPINNING.

Illustrated by photographs of Mr. J. N. Maskelyne, specially taken for this work, and by a cinematograph series of spinning three plates and a basin.

Plate-spinning is an accomplishment in which the learner will find no difficulty in acquiring a proficiency sufficient to cause much amusement both to himself and to his friends. If he should be ambitious, he will find scope for a patient development of his skill over a number of years, and yet at the end of that time will still have something more to learn if he would rival the famous professional entertainer, Mr. Maskelyne — by whose courtesy the writer is enabled to present the illustrations which accompany these few leading hints upon plate-spinning.

There are very few professional plate-spinners, and the reason is not far to seek. It is this: feats of spinning complicated and effective enough to perform before the critical present-day public, would require far more time to acquire than many more showy juggling feats. Hence it is that jugglers one and all seem unwilling to attempt to rival Mr. Maskelyne in what has now come to be looked upon as one of his own monopolies in the entertainment line.



PLATE-SPINNING



Everyone knows Mr. Maskelyne to be the greatest living magician, but few, if any, know how he was first attracted to the subject of his life's-work.

Early in the last century the "Professor of Cabalistics," Signor Blitz, came over to this country, and, besides his conjuring tricks, produced his entertainment of the "Dancing Plates."

This is the first record of plate-spinning in England, though there is little doubt that professors of the art had been plying their vocation long before this in Southern Europe.

When Mr. Maskelyne, at



Starting a plate with a twist given by thumb on front of plate and second finger at back.



Reviving the spin of a plate, which must never be allowed to die down lower than that in this photo. An eccentric and circular pressure of the second finger is necessary. This cannot be taught—practice alone enables the learner to acquire it.

the age of about six or seven years, first saw the renowned Signor he was already an old man.

It was owing to young Maskelyne having been very much struck by a certain trick, that the servants in his mother's household became involved in much trouble of a mysterious kind; for, in some unaccountable manner, the dinner plates, which were carefully washed and deposited in their usual place overnight, were in the morning found, undisturbed truly, but with several large cracks running across them from side to centre.

This happened again and again, to the consternation of the maids, who could only reiterate their innocence of any carelessness in handling the crockery. But, as the pitcher may



Starting the spin of a basin. Second finger and thumb grasping the rim.



It is not safe to allow the spin to dwindle lower than this, when the basin is brought to a full upright spin by the circular revolving pressure of the second finger.

be taken too often to the well, the surreptitious plate-spinner, who was, it is needless to say, young Maskelyne, was at length discovered at his tricks.

Plate-spinning cannot be taught. All that can be done is to give a few hints. The rest the learner must acquire by practice.

The illustrations, besides portraying Mr. Maskelyne in some of his most difficult feats, show his hands in the act of starting and spinning both a plate and a basin. A study of these will be of more service to the beginner than pages of instructions.

The art of plate-spinning consists mainly in a well-regulated movement of the hands, and one of the first things to learn is, with the tip of the second finger, to be able



Spinning five plates and basin.

to draw a circle about three inches in diameter rapidly upon the table. With practice, as time goes on, proficiency in this direction will become natural. Each plate must be started

spinning with a twist from finger and thumb, and then kept spinning by the circular motion of the second finger from time to time.

The important question as to size and quality of plates to be used may be answered at once. The learner will experience but a quarter of the difficulty in spinning a large plate as compared with a small one,



Mr. Maskelyne increasing to six plates and a basin spinning simultaneously.

though the practised hand has more control, and can perform cleverer tricks with a small than with a large plate.

An ordinary common delft dinner plate, some ten or more inches in diameter, is recommended. The plates should be thick, and have smooth round edges. They must not be fluted, or scalloped at the edge, as it is only with a plain circular plate that spinning can succeed.

Blitz used the first finger to spin with, but Mr. Maskelyne uses the second, which he finds more sensitive of touch. The more practice the better, and it should be regular. Most people can spare half an hour a day, and if this is devoted to practice—on a dining table, with a moderately smooth surface without a cloth—the beginner should soon learn how to spin one plate with dexterity.

There is plenty of exercise in the practice, and in cold weather half an hour at it will

warm up the spinner as well as a half-mile run. From being able to keep up the spinning of one plate, you may advance to two, and at length to three.



Mr. Maskelyne finds no difficulty in spinning two plates with his arms bound together.

The time devoted daily by Mr. Maskelyne to private practice, when he was preparing to present his different combinations, was eight hours. Quite as much time must be given by any of my readers before attempting the superlatively difficult feat of spinning several plates across a bridge, and up a spiral incline four inches wide!



Mr. Maskelyne spins two plates up an incline on to a see-saw.

A difficult trick, and very effective, is to spin one plate with each hand, the one revolving slowly and the other quickly.

As the critic of a London daily paper once wrote, this being possible, so must it be possible to write simultaneously two letters on divers subjects, at the same time, one with each hand.

One may extend the field of spinning to basins and other crockery. A basin is easier to spin than a plate, because the centre of gravity is lower, and it has a better balance. Whatever is being spun, there is one acquirement which will be found most valuable, and that is to learn how to use both hands at once or alternately. Ambidexterity gives a great advantage to the plate-spinner.

Mr. Maskelyne began by regular practice as a boy, and has continued it ever since, with the result that he can keep spinning about six small plates, each necessitating the aid of

his hands every ten seconds; or he spins twelve basins, his finger visiting each every twenty seconds.

The learner may, however, consider himself well advanced as an amateur if at the end of three months he can keep two plates spinning. Having learned one feat, hand and eye will accomplish others with less difficulty.

However, accidents happen, and one must learn how to pick a plate up readily should it fall. The two hands must be used, and the plate quickly set spinning again, all in the twinkling of an eye, care being taken not to upset any others which may be on the go at the time.



THE BRIDGE AND SPIRAL SPIN.

This photograph was taken thirty-three years ago, when this feat was first produced. It is of great interest when compared with the other present-day portraits, as it shows that the master magician now looks scarcely a day older than he did three decades since.

THE ART OF
CHAPEAUGRAPHY
OR
MANY FACES UNDER ONE HAT

CHAPEAUGRAPHY;

OR, MANY FACES UNDER ONE HAT.

(Illustrated by photographs of Mons. Trewey, the great French entertainer, who perfected and made popular this accomplishment, which is suitable for amateurs of either sex; also several photographs of Mdlle. Patrice.)

THE art of making a number of shapes of hats out of the brim of a felt hat dates back to the year 1750. Tabarin, a French comedian, it is recorded in a book of that date, performed the feat of making some ten different hats, giving appropriate facial portraits beneath each, and using wigs and beards and the usual actor's make-ups in order to emphasise the various characters.

In the year 1870 Mons. Fusier, one of the cleverest of French comedian imitators, revived the "Exercise of the Hat," and he, also using make-up and wigs, gave some fifteen different character portraits with the felt ring.



Mons. F. Trewey showing the "chapeau," or ring of prepared felt with which the "hats," are all made.

It was in the following year, 1871, that Mons. Trewey, happening to be engaged at the Eldorado Theatre at the same time as Fusier, saw him give his performance, and slight and unfinished as it was, the quick judgment and fertile brain of Trewey took a note of it and its possibilities as an attractive item of entertainment.

So it was 1875 before Trewey practised, and with considerable perseverance produced some thirty-two to thirty-five differently shaped hats. He also decided that, to make it a real artistic success, all the different faces of the various characters beneath the hats must be created by the pantomime of the performer's features, without a make-up of any kind. His performance was an immediate success, and led to engagements all over France—where it, together with shadowgraphy, became known by the name of Treweyism—and in Britain, America, and all the leading European countries.

Since then many drawing-room performers have added the "Twenty-five Faces" to their programmes, so that it is familiar to most of us.

It is by no means difficult to acquire, and yet the amateur who goes in for it, though he may work it quite passably with three weeks' practice, will find that he can always be improving upon the "faces" he makes under the hats, and ever devising new hats to put over new faces.

A well-known English entertainer stated that he always used a simple ring of black overcoating cloth, cut by any tailor. The writer has tried this, as have also several of his friends, but without satisfactory results, and it is better to get the proper thing, even though the price seems a little stiff for a simple ring of felt. There is the compensating feature that the chapeau may be said never to wear out. One now in use has been performed with over 3,000 times in public, and is only just beginning to wear out.

I would advise my readers to have a cloak of black cloth, which may be lined with red or other coloured material. This can be made at home for a few shillings, and serves two purposes. It makes the performance appear of more im-

portance, and also prevents the performer's clothes from detracting from the effect of the character shown by the face and hat.

For the nun a strip of white material, about five inches long by three inches wide, with the ends joined by elastic to slip over the forehead and round the head, is the only other accessory needed.

I give a description of how to fold each of the hats. A close study, however, of each portrait in the series, and a few attempts before a looking-glass—bearing in mind that the hat is *folded first*, then placed upon the head—will enable anyone to manipulate them correctly.

When this can be readily done without the aid of a mirror, the learner should place a looking-glass on the table and practise the expressions of Mons. Trewey's portraits. When the expressions are acquired, the performer should learn to make them quickly without the mirror, consulting it occasionally to see that the same expression can be produced time after time at will.

When one hat-and-face has been thoroughly mastered go on to the next. One character a day is a good average rate at which to learn.

As soon as three or four have been acquired, practise doing them rapidly, one after the other, at first with a mirror and afterwards without.

Many chapeaugraphers use various aids to obtain the different faces, such as grease paint, wigs, moustaches, black for wrinkles, etc. I would strongly advise readers, and particularly amateurs, to eschew these, and rely, as Mons. Trewey does, entirely upon their own skill. This makes the performance more clever, and it is far more convenient in a drawing-room simply to pull out your ring of felt and commence, than to have to first arrange a number of such accessories.

When all the subjects shown have been perfectly learnt, one or two experimental performances may safely be given before friends.

In introducing the entertainment, simply hand round the

chapeau for inspection, explaining that you use only this and your own features in the impersonations of well-known characters—"myself and others."

Give the name of the first subject. Turn quickly round, back to audience, make the hat, and assume facial expression instantaneously, for the effect depends upon the speed with which each new portrait is made. Turn sharply again to face audience, taking care not to alter the expression, and stand dead still long enough to count twelve; then relax features, pull off chapeau, and announce the next subject, and proceed as before.

For the final subject pull the chapeau right over the head and round the neck; that is to say, put your head right through the hole in the chapeau, so that it rests in a ring round your neck upon the shoulders, at the same time announcing, "Last, but not least—myself," and bow yourself off.

The illustrations are arranged in a very good order, but everyone must suit himself in this respect. The performer will soon learn which characters he makes the most of, and these should be given at intervals, so that neither all the effective nor all the less effective characters follow each other. Always bear in mind that the last three or four should be strong ones to finish off well.

It is generally possible so to place a little pocket mirror upon a table behind one as to see each hat and face before turning round to the audience. This should be very small, and lie flat upon the table unseen by the audience, for the slightest idea of your having a glass to look into takes off much of the effect.

As will be seen from the portraits of Mdlle. Patrice, on pp. 346-349, ladies may take up chapeaugraphy as well as gentlemen, or a lady and gentleman can give a very pretty joint performance, standing side by side and making alternate portraits. They can also make many "double pictures," such as "The Sign of the Cross" (Mercia and Marcus), "Lovers," "The Quarrel," etc. New single or double subjects can frequently be devised.

When a chapeau is first obtained the felt will be a little

too stiff for easy use, and the hats when folded will spring of themselves undone, just at the awkward moment of turning to the audience. This is only to be obviated by leaving the chapeau for some hours in a very warm place; say hanging over a chair before the fire, to get all the heat possible without actually scorching it. At intervals pull it about and twist it up, squeeze it in the hands; in fact, do anything and everything short of actually tearing it up, to get the felt into soft working order. This is a most important practical tip, as the most experienced performer cannot manipulate a new chapeau without this softening process, and even after this the chapeau needs a month's use before it gets into the pink of condition.



Fig. 1.

THE UNHAPPY MAN.

Same as the last, but the felt more sharply bent upwards in front.

The chapeau is simply put on the head without any folding. The front rim turned upwards, and back rim pulled downwards.



Fig. 2.

STRONG MAN OF "GRAND
MARKET" PARIS.



Fig. 3.
THE LIVELY MAN.

Again the same, but placed in a jaunty sideways position upon the head.

The dustman (Fig. 11) hat, but placed sideways upon the head.



Fig. 4.
FRÉDÉRIC LEMAÎTRE.



Fig. 5.
ÉDOUARD XI.

The same hat as for the Scotchman (Fig. 7), but placed the reverse way upon the head.

This is the Scotchman (Fig. 7) hat with the outer edge of the front rim bent downward.



Fig. 6.

A POLISH BEGGAR.



Fig. 7.

THE SCOTCHMAN.

Pull one end of chapeau through the hole and draw fairly tight. Place the hat on head with the inner edge round forehead, the pulled-through side being at the back. The cap should be a little to the right side of head.

This is made in the same way as the schoolmaster (Fig. 17), but the opposite edges are only pulled through about $1\frac{1}{2}$ inches, and are placed at the side of head instead of back and front. A cringing, subtle expression is necessary.



Fig. 8.

THE JESUIT.



Fig. 9.

THE TOREADOR.

Take one edge of hat, thrust it through the hole, and pull tight. Then twist it once again through the hole and pull tight. Place upon the head, showing no hair. Screw up eyes and mouth and hold up two fingers, as in Fig. 10, and you have a good Chinaman.



Fig. 10.

CHINAMAN.



Fig. 11.

DUSTMAN, OR A FISHMONGER
OR SAILOR.

Pull one edge of felt well through the hole, so that the edge of hole at the pulled-through part just rests on forehead. Pull downwards and outwards the corners at back. Open mouth, and put hand to it as though shouting.

This hat is that of the dustman (Fig. 11), only put on the head the reverse way, and the sides pulled downwards in front to give the roundness of the bonnet. A smiling or serious face can be given, according to which gives the wearer the more "feminine" aspect.



Fig. 12.

A SALVATION LASSIE.

This hat is that of the Jesuit (Fig. 8) put upside down



Fig. 13.

THE MISER.



Fig. 14.

THE MISER, OR A DUTCHMAN.

upon the head, and the front and back edges then pulled up at a sharp angle from forehead and back of head.



Fig. 15.
A COSTERMONGER.

The same hat as the Jesuit
(Fig. 8).



Fig. 16.
ITALIAN PRIEST.



Fig. 17.
THE SCHOOLMASTER.

This hat is made just as the Scotchman (Fig. 7), but is placed upon the head with the back to the front and the point tucked under the hat on the forehead. The rim round the back of hat is bent down a little all round, as in Fig. 6.

Take hold of two opposite edges of the felt, and draw them through the centre hole about $3\frac{1}{2}$ inches, and place upon the head with the drawn-through edges exactly in front and behind. This makes a good representation of a "mortar-board." In the photograph the corners of the hat are somewhat dropped. This need not be. If they are given a slight pull they will stand out quite straight.

This is the same as the above (Fig. 17), except that you take the two points and turn them into the hole at the top, and pull out the crown a little, and place what is at the centre of forehead in the school-master at the ear in this figure.



Fig. 18.

THE FRENCH CORPORAL.

This is the Wellington hat—when used as such it needs a serious face beneath it—and is made just as for the school-



Fig. 19.

NAVAL OFFICER, OR WELLINGTON.



Fig. 20.

A FRENCH BANK PORTER.

master (Fig. 17), but is placed the other way up upon the head, and the points pulled sharply outwards towards back and front.

These are again both the Wellington hat, put on side-



Fig. 21.
THE DRUNKARD.



Fig. 22.
ANOTHER DRUNKARD.

ways, the hair ruffled with the hand, and a drunken expression assumed.



Fig. 23.
THE RAW RECRUIT (FRENCH).

The same hat as Figs. 13 and 14, but with a quite different expression, "Standing at attention."

The Roman soldier is the same as the recruit with the centre of the back pulled down with the hand very sharply until it comes so far through as to reach right down to the neck and round to the ears when placed upon the head.



Fig. 24.

THE ROMAN SOLDIER.



Fig. 25.

THE CLOWN.

This is the Scotchman cap put on upside down, with the point straight up in the air, and the rim from centre of forehead to back of head turned up all round.



Fig. 26.

THE IDIOT.

This is the chapeau simply placed upon the head with the outer rim bent very slightly upwards all round.



Fig. 27.

THE PERSIAN.

This hat is the same as the Scotchman, but with the front made to be more circular than in the Scotchman, which is more oval in shape. The head must be quite facing the audience, so that the point down at back is entirely hidden.

Fold the chapeau in half. The edges of the outer and inner rims now form two half-circles. The outer edges must be bent upwards about an inch or a little more all round. Take the two ends of the figure you now have, one in each hand, and draw round the head with the turned-up edge to head. When the two hands meet catch both the ends in fingers of right hand, pull the expression, and you have the Irishman.



Fig. 28.

THE IRISHMAN.



Fig. 29.

THE SPANIARD.

This is the clown hat (Fig. 25) put on back to the front, and the point bent down entirely out of sight between the hat and the head.

The felt is folded in half and then bent round with the outer edge of the ring downwards on to the forehead, a tie clip holding the two ends together at the back. This also serves, with a jolly face, for an Irishman.



Fig. 30.

A TURKISH FEZ.

This is a difficult hat to do well, and it is wrongly made even by most professional performers.



Fig. 31.

NAPOLEON BUONAPARTE.

The correct style is to pull one side through hole until it stands up straight, so that the edge of hole where it was pulled through will rest on forehead, just as for dustman (see Fig. 31), just over the curl. Place upon head and press up the back, which will be hanging down, until it is parallel with this front piece, only stands higher and larger behind it. Pull down the two side corners slightly. Do not forget to pull through a tuft of hair over centre of forehead, and assume a stern expression.

I said earlier in the chapter ladies may well practise chapeaugraphy, and I here give a few subjects, Figs. 32 to 39, as shown by Mdle. Patrice, who practises chapeaugraphy only as a hobby. They include several particularly English subjects, such as the costermonger, which are not in the series of Mons. Trewey, and prove that a lady may be equally successful as a man in this art.

This is the same hat as in Fig. 31 of Mons. Trewey, and is a wonderfully good likeness of the "great little corporal."



Fig. 32.

NAPOLEON BUONAPARTE.



Fig. 33.

THE LISTENING MONK.
(From the celebrated picture
"A Good Story.")

The chapeau simply set upon the head a little towards the right-hand side.



Fig. 34.

A COWBOY SCANNING THE
HORIZON.



Fig. 35.

A COSTERMONGER.

Take edge of chapeau, pull twice through centre hole, and set on head with the pulled-through edge on forehead. Tuck in all the rest of chapeau as tightly as possible round the back of head to make the "Coster" (Fig. 35).



Fig. 36.
THE DUSTMAN.

Made as Fig. 11, but representing the worthy dustman actually plying his trade.

Made as Fig. 9.



Fig. 37.
THE TOREADOR.



Fig. 38.
A NUN.

A strip of white linen is laid across the forehead, and one edge of chapeau bent in to come about an inch through the edge of centre hole, and the face pushed through the centre hole to make "a Nun."

Made as Fig. 10. The point at back is made by pulling through the second time a little more tightly than Mons. Trewey has done in Fig. 10.



Fig. 39.

CHING CHING CHINAMAN.

THE ART OF
PAPER FOLDING

PAPER FOLDING.

KNOWN UNDER THE NAMES OF "PAPIER MULTIFORME,"
"CHINESE PAPER," "TROUBLE WIT," ETC.

(Illustrated by photographs of some thirty-five figures as made by
Mr. Ellis Stanyon.)

OF all the accomplishments of an entertaining sort which it has been my pleasure to describe the subject of this chapter is the easiest to learn.

With a properly folded sheet of paper, these illustrated hints, and a couple of hours' practice, anyone should have "broken the back" of the task, even if they have also "broken the back" of one or two of the folds of their first "paper."

Each time the paper is handled the learner will gain little artistic points of manipulation, and also from time to time tumble across new figures to make, for the possibilities are endless; so the fact that a first acquirement is easy need not cause any to scorn this pastime.

The art of paper folding is very ancient, having been a favourite amongst the Chinese a thousand years ago, and in modern times that consummate French artist Trewey has shown the *papier multiforme* all over the world. Recently Mr. Ellis Stanyon has popularised it in London, and it is to him that I am indebted for my acquaintance with the practical working of the accomplishment. He has also kindly sat for the photographs which illustrate this chapter.

The performer may prepare his own paper, and will find this cheaper than buying, if he goes by the following directions, but I would strongly advise him to buy the first one or two ready folded, for two reasons: first, the right quality

of paper is not likely to be found, unless one has a sample to match it with; and, secondly, the folds must be most accurately made, which anyone will be better able to do after handling a properly made one, and so knowing the various little necessities through manipulation. The cost of a ready-folded paper is about 4s. (one dollar) at Hamley's,* but when purchasing ask for paper with corners folded in the "Stanyon Method," as so folded the paper is much easier to work with, and forms better figures.

To prepare, take a sheet of thick cartridge paper, fifty-four inches by thirty-six inches, and fold it as in Fig. 1, which explains itself.

The folds must be pressed down regularly and firmly until quite flat. The size is thus reduced to twelve inches by fifty-four inches. Now this must be folded in one-inch pleats,



Fig. 1.

How to prepare the paper.



Fig. 2.

Paper folded and squeezed together ready for performing with.

each pressed accurately and firmly, until the whole when squeezed together is as Fig. 2, and when drawn out is as in Fig. 3. The "Stanyon" corner folding cannot well be described, but will be immediately clear when one folded as

* Hamley's Magical Saloon, Holborn, London, stock these under the very inappropriate name of "Trouble Wit."

explained here and a bought one with "Stanyon" corners are compared.

The first series of figures are shown with the paper as we now have it.

The venetian blind is made by holding the paper at one end and allowing the other to fall as in Fig. 3.



Fig. 3.
Paper ready to work with,
but drawn out.
A VENETIAN BLIND.

AB



C D
Fig. 4.

A NORMAN CHURCH WINDOW.

By drawing together corners *A* and *B* the church window is shown (Fig. 4).

Still holding corners *AB* together, also bring together *CD*, and you have the table mat (Fig. 5).

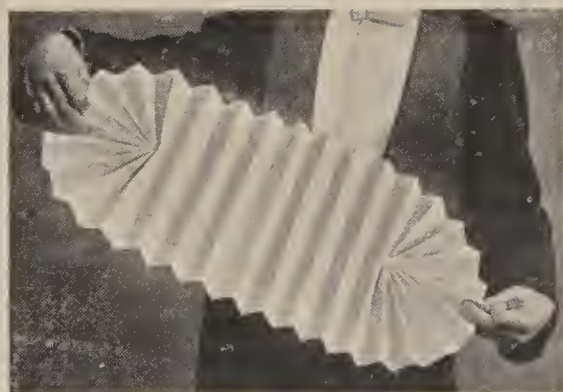
AB*CD*

Fig. 5.

A TABLE MAT.

Now push the hands holding *AB* and *CD* together, concertina-wise, and you have a rosette or a buckle for a lady's shoe, whichever you are pleased to call it (Fig. 6).

AB*CD*

Fig. 6.

A ROSETTE.

Let go both ends and grasp corners *A* and *C* in one hand, leaving *BD* as far apart as possible, and you have an excellent fan (Fig. 7).

B*D**AC*

Fig. 7.

A FAN.

Before any more figures can be made you must open out one of the folds of the paper as in Fig. 8.



Fig. 8.

The paper with one fold open ready to make Figs. 10 to 15.

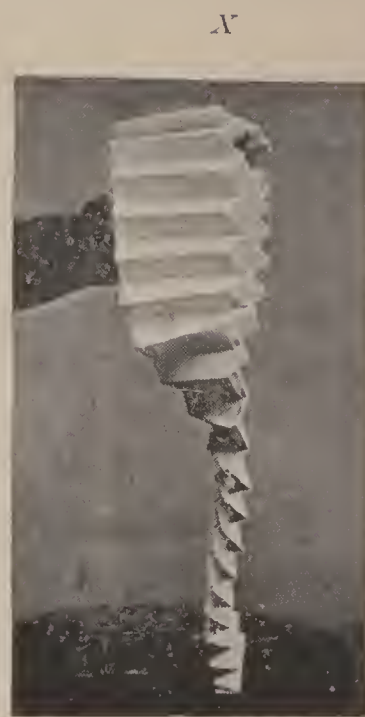


Fig. 9.

Showing the Stanyon bent-in corners under *X*. The first fold of paper is here half opened.

Draw round the corners *E* and *F* till they almost meet, and grasp the paper lower down, as in Fig. 10. This makes a good representation of a breakfast delicacy—a mushroom.



Fig. 10.

A MUSHROOM.

Hold Fig. 10 upside-down and you have a candlestick (Fig. 11).



Fig. 11.
THE CANDLESTICK.

Grasp the paper together at end *AC*, and draw round point *B* to meet *A* and *C*. Take in right hand and place to shoulder, so showing a large epaulette (Fig. 12).



Fig. 12.
AN EPAULETTE.

Release above and draw round point *B* till it meets point *D*, and you have a good parachute or street lamp (Fig. 13).



Fig. 13.
A STREET LAMP.

This is the same as the street lamp, with the exception that the bottom of figure is held more open, and the whole placed above the head to lend effect.



Fig. 14.
A BUSBY.

Make the candlestick (Fig. 11) again, but draw points *B* and *D* about five inches apart and then hold upon the head, so making an excellent Welshwoman's hat (Fig. 15).



Fig. 15.
WELSHWOMAN'S HAT.

For the next set of figures one more fold in paper must be undone, as in Fig. 16.



Fig. 16.
Paper with two folds open.



Fig. 17.
Second fold half open, showing "Stanyon corners."

Draw round points *B* and *D* till they meet and you have an Oriental water-pot, which you can best show by holding upon the shoulder, as in Fig. 18.



Fig. 18.
ORIENTAL WATERPOT.

Hold Fig. 18 upside down upon the head and you have a hat similar to those worn by a certain class of Chinese mandarins.



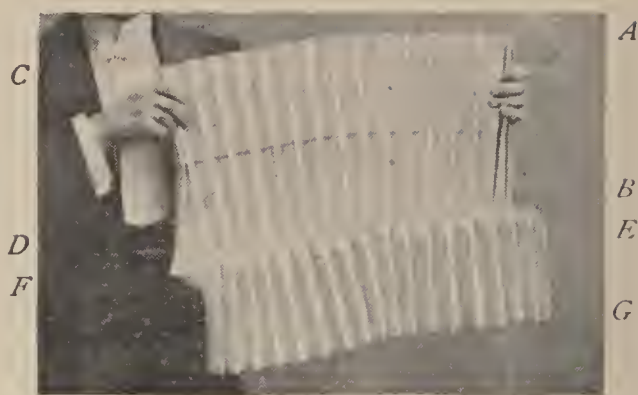
Fig. 19.
CHINESE MANDARIN.

Hold the paper by points *BD* as far apart as possible, compatible with *AC* being as near together as possible. This gives the lamp shade in Fig. 20.



Fig. 20.
A LAMP SHADE.

A garden seat is the paper just as in Fig. 16, but held as in Fig. 21.



H Fig. 21.

A GARDEN SEAT.

Draw round points *G* and *H* to meet, so that *EF* meet and *B* and *D* meet. This gives Fig. 22—a flower vase.



Fig. 22.

A FLOWER VASE.

Hold together points *E* and *F* and *G* and *H* and you have a grocer's sugar scoop (Fig. 23).



Fig. 23.

A GROCER'S SUGAR SCOOP.

Open another fold of the paper and you have Fig. 24, which, when squeezed together, is like Fig. 25.



Fig. 24.
Paper with three folds open.



Fig. 25.
Three folds open, but squeezed up.

Squeeze up as in Fig. 25 and draw round the side *JA* to meet *EB*, and *KC* to *FD*, and hold as in Fig. 26, thus making a saucepan.



Fig. 26.
A SAUCEPAN.

The saucepan placed upon the head as in Fig. 27 depicts the hat of a French recruit or the late head-dress of the London postman.



Fig. 27.
A FRENCH RECRUIT.

Release this and grasp the sides *AB* and *CD*, drawing them round to position in Fig. 28, and you have a Dutch oven *A* or cosy corner.



Fig. 28.
A DUTCH OVEN.

Drawing round the side *JABEG* until it meets *KCDFH* make a garden seat under a tree (Fig. 29).



Fig. 29.
A GARDEN SEAT.

Fold down the fold the sides of which are in Fig. 24 marked *EG* and *FH*, leaving paper as in Fig. 30.



Fig. 30.

One fold at each side open ready to make Figs. 31 to 37.

Bring round side *FD* to meet *KC*, and *EB* to meet *JA*, so making a bowl (Fig. 31).



Fig. 31.

A WASH BOWL.

Turn the bowl upside down upon the table and you have a cake (Fig. 32).

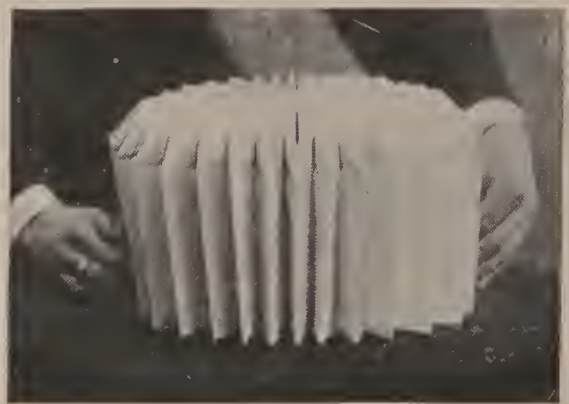


Fig. 32.

A CAKE.

Place the cake upon your head, pressing the bottom edges a little inward, and you have a hat like that worn by the Shah-zadeh of Persia (Fig. 33).



Fig. 33.

THE SHAH-ZADEH.

Take off the Shah-zadeh's hat, turn it upside down, and draw the hands apart, and it will open, concertina-wise, into a baby's bath. By drawing the hands nearer together or further apart you can make baths for big or little babies (Fig. 34).

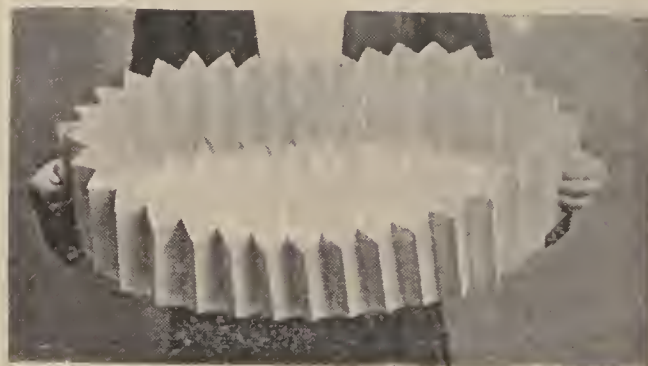


Fig. 34.

BABY'S BATH.

Remove one hand, and allow the end which thus opens to drop down so as to rest on a table, and you have a miniature sentry box (Fig. 35).

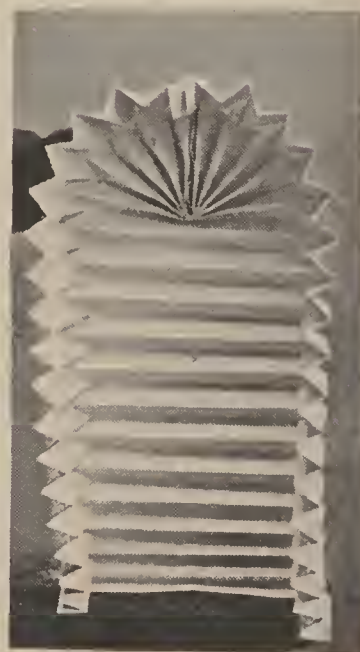


Fig. 35.

A SENTRY BOX.

Release your hold of this, and draw round the side *JABE* forwards to meet side *KCDF*, and a Chinese lantern is formed (Fig. 36).



Fig. 36.
CHINESE LANTERN.

Release and make the same sides, *JABE* and *KCDF*, meet, but this time backwards, and you have a pair of wheels (Fig. 37).



Fig. 37.
A PAIR OF WHEELS.

The last two folds, viz. one on each side, must be opened, bringing paper to position of Fig. 38.



Fig. 38.
All four folds open.



Fig. 39.
Paper, as in Fig. 38, when squeezed up.

Draw roundside *LJABEG* to meet *MKCDFH* and you see a gigantic cracker (Fig. 40).



Fig. 40.
A SMALL (?) CRACKER.

Release and bring together sides *AB* and *CD*, but the reverse way from above, and you have a pair of paddle-boxes (Fig. 41).

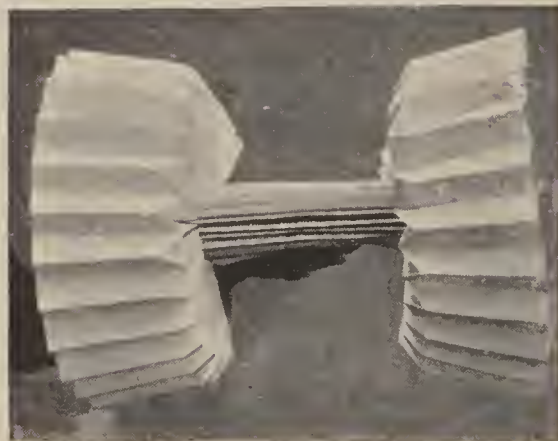


Fig. 41.
PADDLE-BOXES.

Hold the paddle-boxes as in Fig. 42, and you have a dumbbell which, were it solid, would trouble even the great Sandow to lift.



Fig. 42.
A DUMBBELL.

Release and bring together sides *LJA* and *BEG*, allowing the other side, *MKGDFH*, just to touch the ground, and everyone will instantly say, "A fireplace" (Fig. 43).



Fig. 43.
A FIREPLACE.

Grasp the sides *AJ* and *BE* and bring them together in one hand; in the other take sides *CK* and *DF*; hold the figure so made over the head and you are dressed ready to apply for the position of a beefeater at the Tower of London (Fig. 44).



Fig. 44.
A BEEFEATER.

A Norwegian peasant's head-dress is shown by holding the beefeater hat at the back of the head (Fig. 45).



Fig. 45.
NORWEGIAN HEADGEAR.

Fig. 46 has a different set of folds open, which the reader who has practised the foregoing will easily discover for himself, and opens up possibilities of other figures too numerous to give here, but which each must plan out for himself.



Fig. 46.

ANOTHER CANDLESTICK.

Make your bow, and thank your friends for their appreciation of your efforts to amuse.

THE ART OF
SHADOWGRAPHY

SHADOWGRAPHY.

ILLUSTRATED BY PHOTOGRAPHS OF THE HANDS OF
MONS. TREWEY IN SOME OF HIS BEST-
KNOWN SILHOUETTES.



THE art of making shadows for amusement is almost as old as the sun, whose rays gave light for the earliest shadow-throwers. Its present perfection is due principally to the skill of a clever Frenchman, who has raised it to a high position among popular entertainments.

Mons. Trewey, whose portrait heads this page, has done more in the way of inventing and improving novel drawing-room amusements than any other man of his day. Conjuring, Juggling, Chapeaugraphy, and Shadowgraphy owe much to his versatile genius.

It was in Belgium that he picked up his first knowledge of the art of Shadowgraphy. He soon saw that if the fingers were persistently exercised, they could be made so supple as to create many more figures than were then attempted, and he also conceived the idea of making his shadows move. He soon arranged regular pantomimes with his hands, introducing in all over three hundred different figures of people and animals. It is therefore a privilege and pleasure to be able to illustrate this chapter with hints gathered from Mons. Trewey's own lips.

All the photographs (except those of the eight exercises, Figs. 1 to 8, which are from the hand of an amateur after less than one week's practice) show Trewey's hands in the act of making some of his best shadow-pictures, and these

the reader can study and imitate if he desires to master the art of Shadowgraphy.

Shadowgraphy can be learnt by any person who has a taste for it with perseverance in less than a month. The profiles of celebrities will of course require great practice and memory.

At the outset, the student should exercise all the fingers of each hand upon all possible occasions, after the examples given here (Figs. 1 to 8), and also practise hard to be able at will to move every joint or part of the fingers and hands, and to be always ready to find the position necessary for any subject.

At first assistance will be required from the opposite hand, to bend the fingers, but after a time the amateur will find



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

that the fingers and muscles of the hand become soft and under such control that the hand will readily assume these positions, and the fingers will work independently, with scarcely any effort. When this facility is acquired certain accessories must be procured.

The Light.—An ordinary candle will give all the light that is necessary to make good shadows in an average-sized room. Oil lamps are to be avoided, as the glass chimneys break up the light, and so cause blurred shadows.

A small bright light is what is wanted, and a good wax candle gives this better than a commoner article.

Mr. Frank Kennard uses a very ingenious and handy apparatus (Fig. 9), which I can recommend to any of my readers who seriously study Shadow-



Fig. 9.

graphy. "The light," says Mr. Kennard, "is a small but very powerful electric lamp; it throws a very distinct and sharp shadow, without blurred edges, and is far superior to candle, oil lamp, or acetylene. Although the latter produces a very good deep picture, its burners are so liable to give trouble, on account of the corrosion, and the smell is anything but pleasant in a drawing-room. A glance at the illustration will show its character. The accumulator, which stands on the floor, is a Headland's patent eight volts, on the front of which two straps form a socket, into which an upright rod made of

brass tube—telescopic, so as to get the most convenient height—and on the top a brass hood is fitted, which contains a two and a half candle power six-volt lamp, specially made with thick filament to stand the heavy discharge from an eight-volt accumulator—a small switch is fitted to it to turn on the light when wanted—an arm on a swing joint, with a spring clip at its extremity to hold house or looking-glass, etc., is attached to upright about six inches below the hood, and about six inches lower is another carrying a small tray to hold the few accessories which are necessary. The whole apparatus, which is of my own design, was made for me by Headland and Headland, electrical engineers, High Road, Leyton, Essex, and has been in constant use for six or seven years. It can be made for about £5. Anyone can recharge the accumulator from an ordinary incandescent electric light with very little trouble, and I have nothing but praise for it, and consider it by far the best to be had, combining as it does great portability with efficiency."

The Screen.—A sheet of white longcloth or nainsook, about

four feet square, is large enough to project the pictures upon in a room. It may be fixed into a bamboo framework; or it can be hung by strings from its two top corners run over nails in the walls, or over cornice poles; or an ordinary sheet may be nailed to the wall. Along the bottom must be attached a small roller to keep the whole hanging taut and square. It is a very good plan to paint the cloth with chalk. This makes the screen very opaque, and shows clearer shadows. For those who desire a smart, yet very serviceable and portable framework, the following description will be of use: It is constructed of two tripod table stands—without tops, of course—into each of which a brass tube four feet long fits, and across the top another brass tube four feet long, with angle corners made to drop into the uprights, holding a sheet six feet six inches long by three feet six inches wide; into a hem at the bottom a piece of brass tube is fitted, which serves to keep the sheet stretched, and does away with the necessity of tying or other means of stretching. The whole apparatus does up in a very compact form, four feet long and six inches in circumference, and can be put up in less than a minute.

Position of Hands between Light and Screen.—The correct position of the hands is about three feet from the flame of the candle and four feet from the screen. If a bright acetylene lamp be used and an eight-foot screen, the position would be five feet from lamp and eight feet from screen. However, there is no fixed rule about this, as the size of figures desired and the brilliance of light must be taken into account. Everyone must gauge these points for themselves, bearing in mind that the nearer the flame, the larger and less distinct the shadow upon the screen, and the nearer to the screen the hands are placed, the smaller but sharper will be the picture thrown.

If when the hands are placed into position for one of the shadows—following as accurately as possible Mons. Trewey's hands in the illustrations—the result is not quite correct, turn the hands one way or the other a little, or press out or in a finger, as the case may be, until the right shadow is cast.

When all the subjects have been worked several times

accurately by the illustrations, they must be memorised and worked through without help, only referring in case of difficulty to the photograph.

To remember and be able to make all the figures quickly—in fact instantaneously, one after the other—is the principal charm in Shadowgraphic displays.

Requisites.—For the pictures here given certain accessories are required. If these are cut out of leather they will be found to be easier to the hands in use, but cardboard, wood, or metal will serve the purpose. Their shapes and sizes will be seen from the photographs, and if cardboard be used can easily be manufactured in an hour or two.

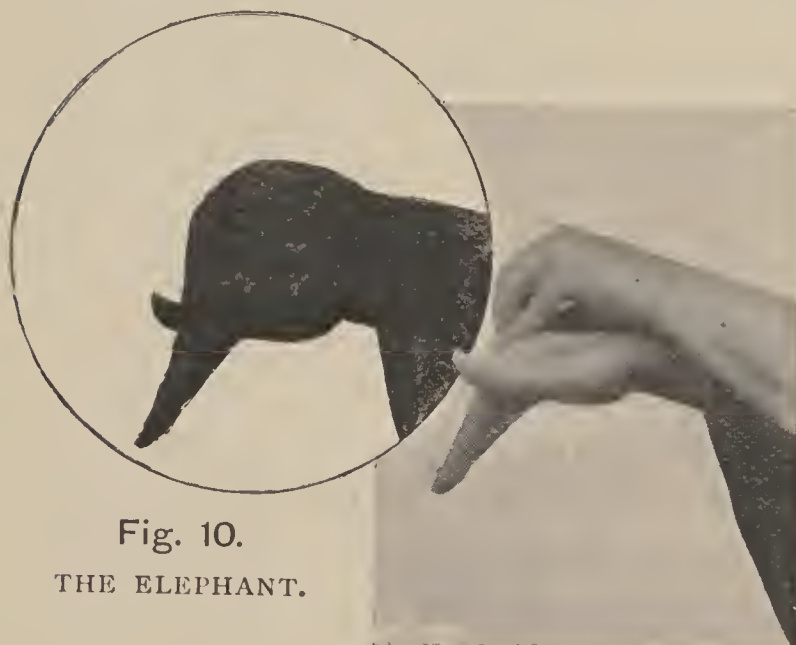


Fig. 10.
THE ELEPHANT.

Try to show the elephant's eye on the screen. This can easily be done with a little practice.

Make the swan turn his neck and clean his feathers and dive his head to catch a fish in the water. During this time make the tail shake very quickly.



Fig. 11.
A SWAN.



Fig. 12.
A TURTLE.

To show the turtle have a piece of wood to make the ground on the screen.

In showing the parrot do not forget when you make the body move to move the tail also.



Fig. 13.
A PARROT.



Fig. 14.
BIRD FLYING.

For the bird move the fingers, making the two wings move regularly, and go from right to left and *vice versa*. This should follow the parrot, as it then appears that the parrot flies.

In showing the cat move little finger as if he cocked one ear down and looked on one side. Afterwards make him clean his neck by a graceful movement, and again he may be made to clean his tail.



Fig. 15.
A CAT.

The rabbit's ears and legs must move at the same time.



Fig. 16.
A RABBIT.



He can first be made large upon the screen, and whilst kicking and struggling the hands brought nearer and nearer to screen, so making him smaller and smaller till he disappears altogether by the hands being drawn out of the edge of the rays of light.

For the snail have a piece of wood to make the ground, as for the turtle, and in making him walk move the ears one after the other.



Fig. 17.
THE SNAIL.

The Dog.—After making the ears move also move the nose a little, as if he sniffed. He next snatches a bone (for the imitation of the bone put at once the first finger of the right hand between the two hands which form the mouth of the dog). Make him eat, and afterwards show the mouth open with the tongue out.



Fig. 18.
A DOG.



Make him eat, and afterwards show the mouth open with the tongue out.



Fig. 19.
THE ANGLER.



The scene opens with the man in the boat holding the rod and line. He appears to see a fish in the water, and draws up the rod, showing fish at end of the line (the fish was there all the time, but hanging below the light). He dips the line in again, and struggles with another bite, till the position is as in Fig. 20. Then the fish pulls so hard that



Fig. 20.
ANOTHER
BITE.

the boat is about to capsize, as in Fig. 21 (drop the boat), and a monster head appears out of the water (the left hand

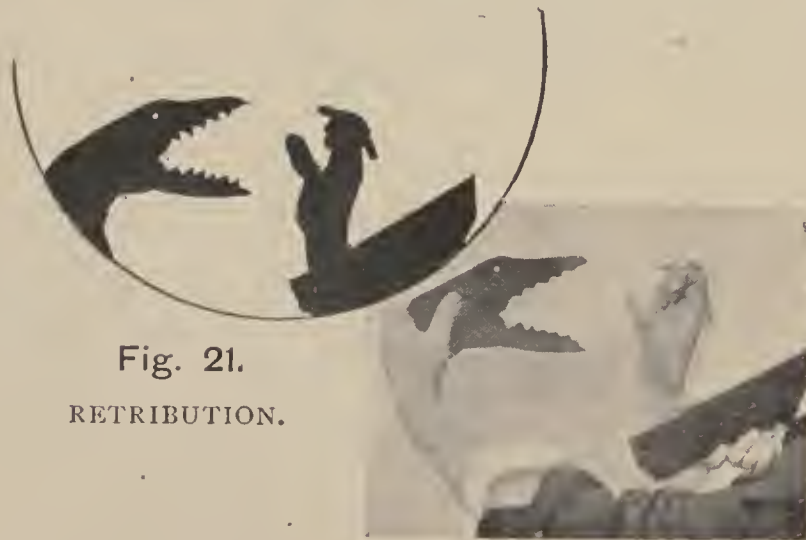


Fig. 21.
RETRIBUTION.

bringing up the cardboard crocodile), and swallows the fisherman.



Fig. 22.
THE DRUNKARD.

Make the parson come up through the pulpit. He speaks, moves the head, and then thumps as he grows enthusiastic. Afterwards make him very excited, and then more calm, and, turning the hand, make him go down through pulpit.



Fig. 23.
THE PARSON.

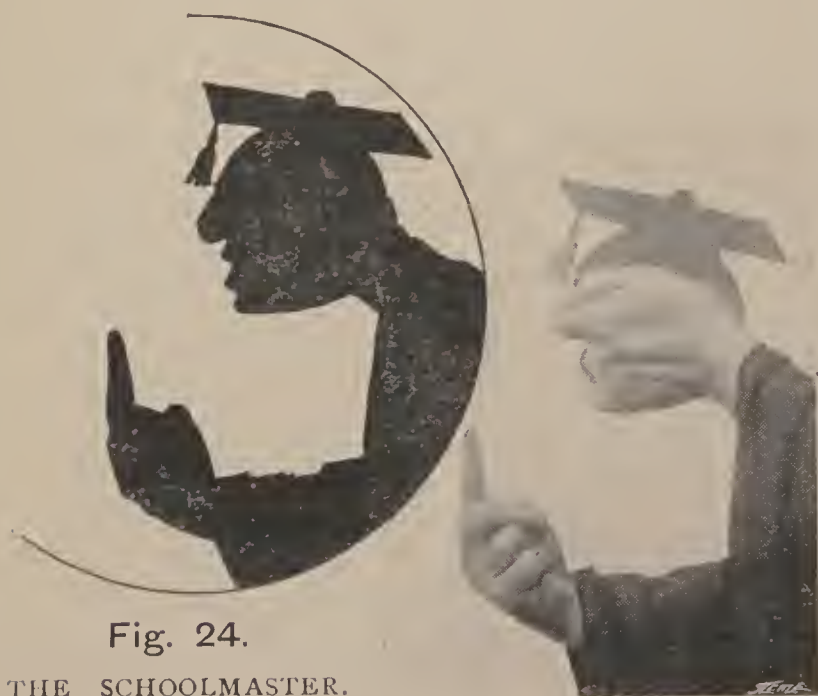


Fig. 24.
THE SCHOOLMASTER.

For the schoolmaster practise well any characteristic movements your imagination directs, such as, having a small table in front of him, he knocks upon it with fingers, afterwards drinking from a glass, sneezes, takes snuff, blows nose with handkerchief, takes hat off, etc., and disappears.

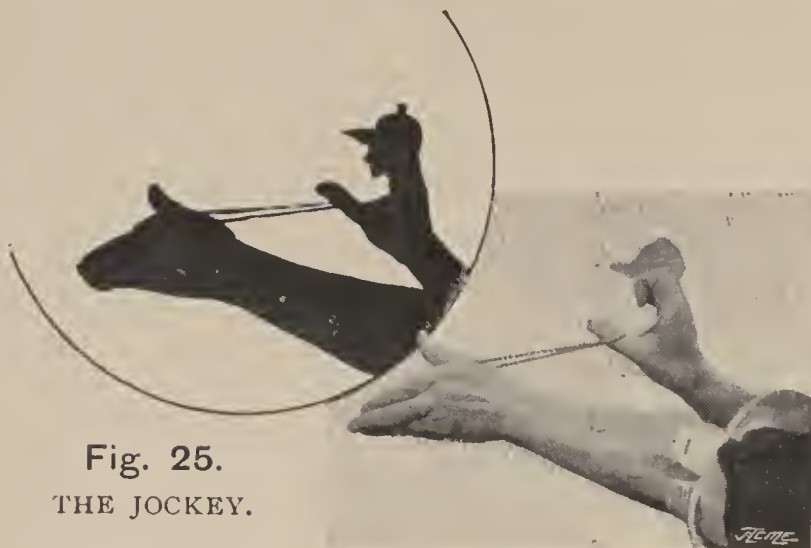


Fig. 25.
THE JOCKEY.

Fix hands as the Fig. 25 shows, and make the movement of galloping.

The duck in the rear attacks the first one by pecking his neck, whereupon he retaliates, and a fight ensues.



Fig. 26.
QUARRELSOME
DUCKS.



Fig. 27.
THE ROPE-WALKER.

First make the danseuse walk and then jump once or twice. If possible have music or sing a polka, and make the figure dance in good time with it. Now chalk the two feet, raising one at a time and rubbing with the tip of thumb. Next the lady dances with feet on the rope, sits on the rope, kicks the feet to meet the head, and at once disappears.



Fig 28.
CLOWN AND HIS DONKEY.

The Clown and his Donkey.—The performer may give the following commands aloud, making the figures suit the actions to the words: (1) Give me your hand; (2) Stand; (3) Kiss me. Then whip him; fight; make the clown take the donkey on his shoulder and exit.

The Pantomime.—A gentleman comes and knocks at the door. The servant appears above with candlestick, speaks



Fig. 29.

with him, and comes down, kisses, opens the door, both come in. Directly a policeman arrives, the servant sees him, so speaks to him. Policeman asks for a drink, servant



Fig. 30.



Fig. 31.

comes out with a bottle, policeman drinks, servant comes near him and kisses, etc., he hears the clarinet, and flies, the servant goes in. The clarinetist comes on the scene, the servant tells him to go, but he plays again, so the servant with her nightcap arrives with a broom and knocks him, but he plays again, so the servant pours water from a jug over his head, and all disappear.

Here are a few portraits which may lead the reader on to making many others of celebrities, either of public people or those locally well known.



Fig. 32.

THE LATE QUEEN VICTORIA.

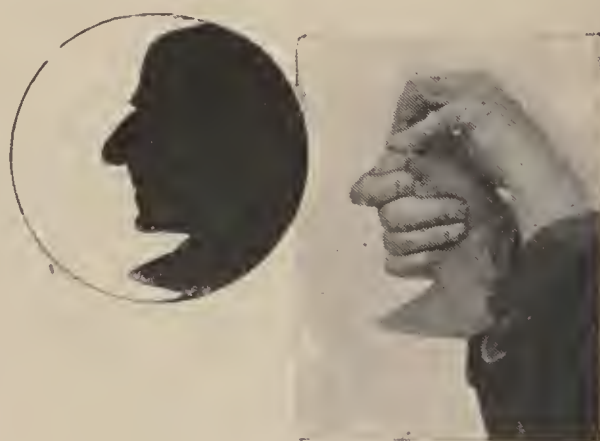


Fig. 33.

MR. GLADSTONE.

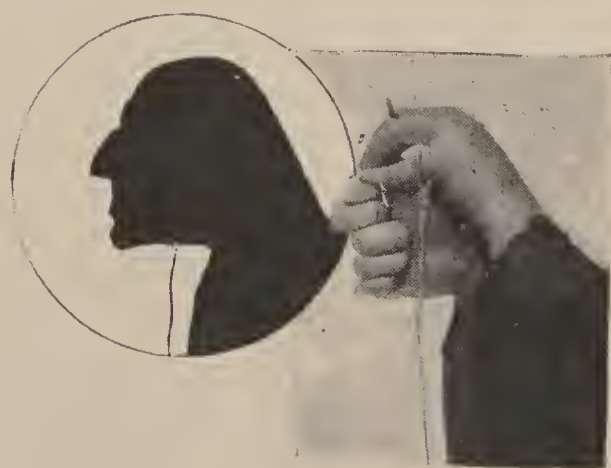


Fig. 34.

MR. CHAMBERLAIN.



Fig. 35.

ROCHEFORT.



Fig. 36.
H. M. STANLEY.



Fig. 37.
BISMARCK.



Fig. 38.
GENERAL BOOTH.



Fig. 39.
NAPOLEON.

The field for variety of subjects is limited only by the range of ideas and ingenuity of the performer. The amateur who has the patience to do all these figures will have very little difficulty in devising many more. Ladies can make hand-shadows just as well as men—often better—for piano playing renders a woman's finger-joints much looser than those of the average man.

SOME USEFUL BOOKS ON CONJURING AND KINDRED ARTS.

THERE are many excellent books on conjuring.* As a rule, however, the descriptions of tricks and how they are performed, whilst quite intelligible to anyone conversant with the general principles of sleight-of-hand and deception, are yet not detailed enough to instruct beginners in the methods they must employ to create the various illusions successfully.

“MODERN MAGIC” and “MORE MAGIC.”

By PROFESSOR HOFFMANN.

For many years Professor Hoffmann has held the field as the standard writer upon natural magic, and his two books, *Modern Magic* and *More Magic*, cover almost the whole range of known tricks up to the date of the publication of the latter in 1889. But time slips on apace, and American conjurers have created a vogue for numerous sleights with coins and cards, notably those which are exhibited by means of the continuous back and front palms and passes. These and other novelties are not to be found in the older works, but the amateur who desires to increase his general programme can go to no better standard source than this.

“MAGIC.” By H. R. EVANS.

A later work, which no one interested in magic ought to miss, comes from America. The author, Mr. H. R. Evans, is a prolific contributor to the *Scientific American*. There are explanations of most of the large stage illusions which have been produced during the last twenty years, with excellent illustrations. Trick photography, and cinematograph photography and displays are also exhaustively treated. The experienced professional conjurer can find no better book of reference as to angles and effects in optical illusions.

* For prices and publishers, see page 393.

“SLEIGHT OF HAND.” By EDWIN SACHS.

A very excellent manual of magic is Edwin Sachs' *Sleight of Hand*. It covers much of the same ground as Hoffmann's *Modern Magic*, but the revised edition was issued as lately as the year 1900, so that it is more up to date. As is of necessity the case in a book covering so wide a field of tricks, the descriptions are somewhat short; ample for a professional, it has the common fault of being rather too indefinite and lacking in detail for the guidance of beginners.

“THE BOOK OF CONJURING AND CARD TRICKS.”

By R. KUNARD.

Another book which describes a very large number of effects is Professor Kunard's *Book of Conjuring and Card Tricks*. For those who would make use of small apparatus tricks there is an ample choice in these pages.

“THE MAGICIANS' HANDBOOK.” By SELBIT.

The title rightly proclaims it as written for the more advanced student, but this is somewhat misleading. The work is not a handbook of magic, but contains chapters of miscellaneous tricks written in sections by several leading conjurers. It contains many novel ideas, and as each conjurer describes fakes he actually uses, there is not that large percentage of useless padding which finds a place but too often in many more comprehensive manuals. There are brief biographies of the various contributors, with portraits, and the whole makes a very interesting if somewhat heterogeneous little volume.

“CONJURING FOR AMATEURS” and **“CONJURING WITH CARDS.”** By ELLIS STANYON.

A couple of handy little shilling manuals containing a very good selection of tricks. Mr. Stanyon in a number of instances gives pieces of patter to cover sleights, the omission of which is the weakest point in most books. The methods described have the advantage of being thoroughly up to date, even if not always quite the best. The writer has evidently studied *how to teach* tricks—an entirely different matter from merely describing *how they are done*.

“MODERN COIN MANIPULATION.”

By T. NELSON DOWNS.

The most up-to-date work specially devoted to coin conjuring is this of the coin expert T. Nelson Downs. The majority of the tricks described are, however, very difficult, and require long practice. The illustrations are excellent, and several of them are reproduced by permission in the present work. They are distinctly in advance of any previously published.

Coin conjuring is especially suitable to amateur performers, and to those who would adopt this particular line *Modern Coin Manipulation* may be heartily recommended. It is a great pity that the book opens with a long chapter of Press notices highly eulogistic of the author's performances, however thoroughly these are merited by his skill. It is to be hoped this may be omitted in future editions, as its prominence in the book has led many readers to undervalue the rest of its contents. The author has established his right to be a first-rate authority on coin manipulation far too securely to need thirty opening pages to convince his readers of the fact.

“HOWARD THURSTON'S CARD TRICKS.”

By HOWARD THURSTON.

A handy little book of the most modern card passes and tricks, but also severely handicapped by an opening chapter of self-advertisement. Mr. Thurston could well replace this with a few extra tricks, as not many are treated in this book. The continuous back and front pass with cards is well described and illustrated, as is one method of the Thurston rising card trick.

“TWENTIETH-CENTURY MAGIC.”

By NEVIL MONROE HOPKINS.

To the professional conjurer or very advanced amateur this work appeals with special force. The descriptions of how to build and make apparatus are most clear and thorough. Mr. Hopkins is one of the very best practical writers on magic, and his book cannot be too highly recommended.

There is a finish of detail in his tricks and illusions which marks all true artists' work. The tricks treated of are all of a more or less spectacular and elaborate order, yet so cleverly are the apparatus and effects arranged that they are by no means difficult of presentation.

"LATTER-DAY TRICKS." By A. ROTERBERG.

Contains many useful methods and new devices in old tricks, which will be appreciated by practised performers. The price, one dollar, is rather stiff for so small a volume, a hundred small pages without illustrations.

"SPIRIT SLATE - WRITING AND KINDRED PHENOMENA." By WILLIAM E. ROBINSON.

A most interesting and comprehensive treatise on so-called spiritualistic tricks of all sorts. The reader who masters the contents of this volume will be equipped to give spiritualistic séances excelled by none. The illustrations are good, and the writer's style is as interesting as his descriptions are practical and clear.

"MAGIC AT HOME." By M. ARTHUR GOOD; freely translated by PROFESSOR HOFFMANN.

An account of parlour tricks not requiring any particular skill, and depending on the laws of gravity, pneumatics, hydrostatics, chemistry, and optics for their achievement. A thoroughly interesting book.

"PUZZLES, OLD AND NEW."

By PROFESSOR HOFFMANN.

Another work on a subject akin to natural magic, which cannot fail to be of interest to those who care for mysteries or problems of any sort.

"HERMANN, THE MAGICIAN" (by H. J. BURLINGHAME, an American writer on Magic and Spiritualism), contains an introduction which goes more thoroughly and clearly into the Psychology of Deception than any other work known to me. Hermann's life story is interestingly told and his principal tricks explained.

BIBLIOGRAPHY

OF CONJURING AND KINDRED ARTS

BY the courtesy of Mr. Ellis Stanyon, the editor of that bright monthly *Magic*, I am able to include the following Bibliography of Magic and Kindred Arts, which is, I believe, the most complete list in existence. For the convenience of all and sundry who may be interested in Magic, Mr. Stanyon has an arrangement whereby for a trifling cost anyone may have access to almost all of the works in this list. His address is 76, Solent Road, West Hampstead, London, W.

The prices given are either those of the publishers or what the author considers a fair present-day value.

	£	s.	d.
Adams, W. H. Davenport. "Dwellers on the Threshold; or, Magic and Magicians." London, 1865. Cloth, 8vo, 308 pp.	0	12	6
Arnold, George. "The Magician's Own Book." New York, 1851. Cloth, 8vo, 362 pp. Illustrated	0	4	6
"A Fearless Investigator." Anti-Spiritualistic. Chicago, 1896. Cloth, 8vo, 353 pp.	0	5	6
Astley, Philip. "Natural Magic." London, 1785.			
Aldine Publishing Company.			
1. "The Magic of Numbers."			
2. "Capital Tricks and Deceptions with Cards."			
3. "Magic Toys and how to make them."			
4. "Tricks in Mechanics."			
5. "Sleight of Hand."			
6. "Chemical Tricks."			
7. "Curious Puzzles."			
8. "Electrical and Magnetic Tricks."			
London (about 1895). Paper. 256 pp.			

	£	s.	d.
Anderson, Prof. (The Wizard of the North). "World of Magic." 8vo, 130 pp. Illustrated	0	10	6
Abend, Prof. (George C. Weston). "Conjuring." London, 1896. Cloth, gilt, 4to, 500 pp. Illustrated	0	5	0
Appleby, F. (C. E.) "Loisette's Art of Never Forgetting." London. Paper, 8vo, 20 pp. Scarce	0	5	0
"Amateur's Guide (The)." Derby, 1883			
"Art of Conjuring (The); or, Legerdemain made easy." About 1810	0	5	0
Baldwin, S. S. "The White Mahatma." New York, 1899. Cloth, 4to, 120 pp. Illustrated	0	3	6
Bertram, Charles. "Isn't it Wonderful?" London, 1896. Cloth, 4to, 301 pp. Illustrated	0	7	6
Bellew, Frank. "The Art of Amusing." London. Cloth, 8vo. 200 Illustrations. Rare	0	5	6
Berkeley. "Card Tricks and Puzzles." London, 1894. Cloth, 8vo, 120 pp. Illustrated	0	1	6
Beaumont, John. "Treatise on Spirits, Apparitions, Witchcrafts, and other Magical Practices." 1705. 8vo			
Burgess. "The Book of Knots." London. Cloth, 8vo, 120 pp. Illustrated	0	2	6
Bertino. "Mystical Novelties Up-to-Date." Man- chester, about 1895. Paper, 8vo, 15 pp.	0	3	6
Besant, W. "Herr Paulus: His Rise, His Great- ness, His Fall." Anti-Spiritualistic. New York. Paper, 342 pp.	0	3	9
Bishop, Washington Irving. "Houdin and Hellers Second Sight." Edinburgh, 1880			
Barnello. "The Red Demons. One Hundred Tricks with Fire." Chicago, about 1893. Paper, 12mo	0	2	9

BIBLIOGRAPHY

395

	<i>£</i>	<i>s</i>	<i>d.</i>
Blitz, Signor. "Fifty Years in the Magic Circle." Hartford, 1871. Cloth, large 8vo, 432 pp. Illustrated	£	15	0
"Breslaw's Last Legacy ; or, Magical Companion." About 1800	0	8	6
Brewster, Sir David. "Letters on Natural Magic." London, 1884. Cloth, 8vo, 424 pp.	0	5	6
Burshill, H. "Hand Shadows." New York. 4to. 50 Illustrations	0	5	6
Barter, J. "A Wonderful Memory, and how to acquire it." London. Paper, 8vo, 32 pp.	0	1	0
—— "How to Hypnotise." Uniform with the above	0	1	0
—— "How to become a Ventriloquist." Uniform with the above	0	1	0
Barnum, P. T. "The Humbugs of the World." New York, 1866. Cloth, 8vo, 424 pp.			
Burlingame, H. J. "Leaves from Conjurers' Scrap Books." Chicago, 1891. Cloth, 8vo, 274 pp. Illustrated	0	8	6
—— "Hermann, The Magician." Chicago, 1897. Cloth, 12mo, 299 pp. Illustrated	0	5	0
—— "Around the World with a Magician and a Juggler." Chicago, 1891. Cloth, 8vo, 172 pp. Illustrated	0	6	0
—— "Tricks in Magic, Illusions, and Mental Phenomena." Three vols. Chicago, 1895– 1898. Paper, 8vo, 258 pp. Price per volume	0	1	9
—— "Modern Magical Marvels"			
—— "History of Magic and Magicians." Chicago, 1895. Pamphlet, 8vo, 41 pp.	0	1	6
See also under "Manning."			
Bayley, R. Child. "Magic Lanterns, Modern." In paper. 8vo.	0	1	3
Browne, Dr. W. H., M.A. "Firework Making for Amateurs." Coloured wrapper, 8vo	0	2	11

- | | £ | s. | d. |
|--|---|----|----|
| Beckmann, John. "A History of Inventions and Discoveries by Public Professor of the University of Goettingen." London, 1814. Calf, large 8vo. Four vols. 2,050 pp. . . . | 2 | 10 | 0 |
| Bacon, Roger. "Discovery of the Miracles of Art, Nature, and Magic." About 1260 . . . | | | |
| Bailey, F. H. "Hindu Jugglery." "Journal of Education" (Boston), vol. xliv. p. 378 . . . | | | |
| Ball, W. W. Rouse. "Card Tricks." In his "Mathematical Recreations" | | | |
| Bancroft, Frederick. "Yogi Magic in India." "Scientific American Supplement" (New York), vol. xliii. p. 17,845 | | | |
| Bartlett, J. "Second Sight." "Scientific American Supplement" (New York), vol. xlii. pp. 17,477-8 | | | |
| Benjamin, Wm. "Modern Magicians' Magic." 1900. Cloth, 12mo. Illustrated | | | |
| Benjamin, M. "Modern Magic and its Explanations." "Chautauquan," vol. xi. p. 731 | | | |
| Bertrand, Victor. "Les Silhouettes Animées à la Main." Paris, 1893. Paper, 4to, 200 pp. . . . | 0 | 5 | 6 |
| Christmas, H. "The Cradle of Twin Giants, Science, Astrology, Magic, Arithmetical Magic, Alchemy, etc." 1849. Two vols. 8vo | | | |
| Coats, James, PH.D., F.A.S. "How to Mesmerize." London, 1894. Boards, 120 pp. Illustrated . . . | 0 | 1 | 6 |
| — "How to Thought-read." 128 pp. | 0 | 1 | 6 |
| Cremer, W. H., jun. "The Secret Out; or, One Thousand Tricks in Drawing-room; or, White Magic." London, 1891. Cloth, 8vo, 307 pp. Illustrated | 0 | 5 | 0 |
| — "Hanky Panky. A Book of Conjuring Tricks." London, 1891. Cloth, 8vo, 308 pp. Illustrated | 0 | 5 | 0 |

BIBLIOGRAPHY

397

	£	s.	d.
Cremer, W. H., jun. "Magic no Mystery." Tricks with Cards, Dice, Balls, etc. London, 1876. Cloth, 8vo. Illustrated			
— "The Magician's Own Book." London, 1890. Cloth, 8vo. Illustrated	0	5	0
Cumberland, Stuart A. "A Thought-reader's Thoughts." London, 1888. Cloth, gilt, large 8vo, 326 pp.	0	7	6
Colquhoun, J. C., Esq. "A History of Magic and Witchcraft." London, 1851. Two vols. Cloth, 8vo, 642 pp.			
"Confessions of a Medium." London, 1882. Cloth, 8vo, 232 pp. Illustrated	0	7	6
"Conjuring. The Conjurer Unmasked." London, 1790. 12mo.	0	8	6
"Conjurer's Guide (The)." Glasgow, 1850			
"Conjurer's Guide (The)." A New and Improved Hocus Pocus. 1808	0	5	6
Craft, Rev. Amos N., A.M. "Epidemic Delusions." Cincinnati, 1881. Cloth, 8vo, 341 pp.			
"Classel and Faust." New and Startling Tricks. London, 1890. Boards, 8vo, 50 pp.	0	8	6
Curzon. "The Universal Library; or, the Complete Summary of Science." Two vols. "Mathematical Magic, Conjuring," etc., etc. London, 1722. Calf, 8vo, 1,200 pp.			
Carpenter, W. H. "At an Algerian Aissaoua." "Current Literature," vol. xix. pp. 409-11			
Culin, St. "Chinese Games with Dice and Dominoes." Illustrated. 1825	0	7	6
"Conjurer's Museum (The)." Hocus Pocus in perfection. 1800	0	7	6
"Chapeaugraphy; or, Twenty-five Heads Under One Hat." London, 1895. Boards. Quarto, 65 pp. Illustrated	0	2	6

- | | £ | s. | d. |
|--|---|----|----|
| Carlyle, Thomas. "Count Cagliostro." In his
"Miscellaneous Essays" | | | |
| "Conjurer's Magazine." London, August, 1792, to
July, 1793. Cloth 8vo, 530 pp. Illustrated . | 0 | 15 | 0 |
| Crane, W. B. "The Mechanics of Magic." New
York. Metropolitan, 1898 | | | |
| De Vere, M. S. "Modern Magic." 1869 | | | |
| Dicksonn. "Mes Trucs." Paris, 1893. Paper, 8vo,
214 pp. Illustrated | 0 | 6 | 6 |
| Davenport, Reuben Briggs. "The Death Blow to
Spiritualism." New York, 1888. Paper, 8vo,
247 pp. | 0 | 4 | 6 |
| Dean, H. "The Whole Art of Legerdemain."
Illustrated. London. 8th Edition. 1781 . | 0 | 8 | 6 |
| Defoe, Daniel. "System of Magick." 1728. Calf,
8vo. | | | |
| Desmond, Frank. "Everybody's Guide to Con-
juring." London, 1896. Cloth. Small 16mo.
150 pp. Illustrated | 0 | 1 | 0 |
| "Demologia; or, Natural Knowledge Revealed."
1827. Cloth. Post 8vo | 0 | 8 | 6 |
| "Dick's Parlour Exhibitions." New York. Boards,
8vo. Illustrated | 0 | 3 | 6 |
| Dessoir, Max. "The Magic Mirror." "Monist,"
vol. i. p. 87 | | | |
| — "The Psychology of Legerdemain." "Open
Court," vol. vii. | | | |
| Downs, T. Nelson. "Modern Coin Manipulation."
Crown 8vo. Illustrated | 0 | 10 | 6 |
| Evans, Henry Ridgely. "Hours with the Ghosts."
Chicago, 1897. Cloth, 8vo, 302 pp. Illustrated | 0 | 5 | 0 |
| Eaton, Seymour. "How to Become Quick at
Figures." London, 1891. Cloth, 8vo, 50 pp. . | 0 | 10 | 6 |
| "Entertainer (The)." Bournemouth, 1897 | 0 | 3 | 0 |

BIBLIOGRAPHY

399

	<i>£</i>	<i>s.</i>	<i>d.</i>
Ewbanks, T. "A Descriptive and Historical Account of Hydraulic and Other Machines for Lifting Water." New York, 1851. 8vo .	1	10	0
Fox, Imro. "Hand Shadows and How to Make Them." New York. Pamphlet. 20 pp. Thirty Illustrations	0	1	9
Frost, Thomas. "The Old Showman and the Old London Fairs." London, 1881. Cloth, 8vo, 388 pp.			
— "The Lives of the Conjurers." London, 1881. Cloth, 8vo, 360 pp.	0	5	0
— "Circus Life and Circus Celebrities." London, 1881. Cloth, 8vo, 328 pp.			
"Faustus, Dr. (The Remarkable Life of)." London, 1829. Paper, 32 pp.	0	8	6
"Fortune Telling by Cards." London. 32 pp.	0	1	0
"Fortune Telling by Cards and Dice." London. Paper, 94 pp. Illustrated	0	1	6
Forster, Joseph. "Card Sharpers." London, 1891. Cloth, 8vo, 288 pp. Illustrated	0	5	0
"Fairburn's New Conjuror." About 1830. 14 pp.	0	2	0
Gale. "Cabinet of Knowledge." London, 1796. Calf, 8vo, 336 pp.	0	8	6
Ganthony, Robert. "Bunkum Entertainments." London, 1895. Cloth, 8vo, 188 pp. Illustrated	0	2	11
— "Practical Ventriloquism and its Sister Arts." London, 1893. Cloth, 8vo, 155 pp. Illustrated	0	2	11
— "Ventriloquism Self-Taught." New York. Paper	0	2	0
— "Entertainments, Amateur." London, 1893. Coloured cover. 8vo, 66 pp.	0	1	3
Guerndale, R. "The Poker Book." London. Paper	0	1	3
Gilbert, C. "Tricks with Cards, Sleight of Hand, Conjuring and Magic." London. Boards, 8vo, 200 pp. Illustrated			

- | | £ | s. | d. |
|--|---|----|----|
| Garenne, Prof. (Dr. Frank Lind). "The Art of Modern Conjuring, Magic, and Illusions."
London, 1879. Cloth, 8vo, 351 pp. 162 illustrations | 0 | 4 | 6 |
| Garrett, F. E. "Isis Very Much Unveiled."
London. Paper, 8vo, 135 pp. Illustrated | 0 | 3 | 9 |
| Good, Arthur. "Magical Experiments; or, Science in Play." London, 1891. Cloth and gilt, 8vo, 250 pp. Illustrated | 0 | 4 | 6 |
| Godwin, Wm. "Lives of the Necromancers"
London, 1876. Cloth, post 8vo, 282 pp. | 0 | 4 | 0 |
| Green, J. H. "Gamblers' Tricks with Cards." New York. Paper, 8vo, 130 pp. Illustrated | 0 | 4 | 0 |
| Gatchell, Chas. "The Methods of Mind Readers."
Forum (New York), vol. xi. pp. 192-204 | | | |
| Gyngell, G. "Art of Legerdemain." London, about 1840. Paper, 44 pp. Illustrated | 0 | 2 | 9 |
| Hinsdale, N. H. "Magic Made Easy." 1871. 64 pp. | 0 | 2 | 9 |
| Hopkins, N. M. "Twentieth-Century Magic."
Cloth and gilt, 160 pp. 100 illustrations. Large 12mo | 0 | 5 | 6 |
| Hart, Ernest (Dr.). "Hypnotism, Mesmerism, and the New Witchcraft." New York, 1896. Cloth, 8vo, 212 pp. Illustrated | 0 | 6 | 6 |
| Harvey. "The Life and Character of Harvey, the Famous Conjuror of Dublin." 1728. 8vo | 0 | 10 | 6 |
| Heather, H. E. "Cards and Card Tricks." London, 1879. 8vo | | | |
| "Hercat's Card Tricks and Conjuring Up-to-Date."
London, 1895. Boards, 8vo, 123 pp. Illustrated | 0 | 1 | 6 |
| Hermon, Harry. "Hellerism, Second-sight Mystery" (including Kellar's Great Book Act). Boston, 1884. 16mo, 129 pp. Illustrated | 0 | 6 | 6 |

BIBLIOGRAPHY

401

	<i>£</i>	<i>s.</i>	<i>d.</i>
Henry T. Shekleton, A.R.I.B.A. "Spookland"	0	7	6
Hocus-Pocus, jun. "The Anatomy of Legerde- main." London, 1654			
Hodgson, Richard. "Indian Magic and the Testimony of Conjurers." Proceedings Society for Psychical Research, Part 25, p. 354			
Hoffman, Walter J. "Juggling Tricks Among the Menominee Indians." United States Bureau of Ethnology; fourteenth annual report, 1892-3, part 1, p. 100			
Hoffmann, Prof. (Angelo Lewis). "Modern Magic." London, 1887. Cloth, 12mo, 563 pp. Illus- trated	0	5	0
— "More Magic." London, 1890. Cloth, 12mo, 457 pp. Illustrated	0	5	0
— "Parlour Amusements and Evening Party Entertainments." London. Cloth, 12mo. Il- lustrated	0	4	6
— "Drawing-room Conjuring." London, 1887. Cloth, 12mo, 192 pp. Illustrated	0	3	6
— "Conjurer Dick." London. Cloth gilt, 8vo, 256 pp. Illustrated	0	4	6
— "Puzzles, Old and New." London, 1897. Cloth gilt, 8vo, 394 pp. Illustrated	0	4	6
— "Card Tricks." London, 1889. Cloth, 8vo, 250 pp. Illustrated	0	3	9
— "Card Tricks Without Sleight of Hand." London. Cloth, 100 pp. Illustrated	0	1	0
— "Card and Table Games." London, 1898. Cloth, 8vo. Illustrated	0	8	0
— "Every Boy's Book of Sport and Pastime." London, 1897. Cloth, 8vo. 900 pp.	0	8	0
Holden (Dr.), John Watkins. "A Wizard's Wan- derings from China to Peru." London, 1886. Paper, 8vo, 170 pp. Illustrated	0	3	6

- Home, D. D. "Incidents in My Life." London, £ s. d.
1863. Cloth, 8vo, 288 pp.
- "How to Manage Amateur Theatricals." Illustrated 0 2 9
- Hudson, Thos. J., LL.D. "The Law of Psychic
Phenomena. Chicago, 1895. Cloth, 8vo, 409 pp. 0 6 6
- "A Scientific Demonstration of the Future
Life." Chicago, 1895. Cloth, 8vo, 326 pp. . 0 6 6
- Hurst, Lulu. "The Revelations of the Georgia
Wonder." Illustrated. Rome, Ga., 1897. 8vo,
267 pp. 0 4 6
- "Hocus-Pocus." 1808. Coloured frontispiece . 0 7 6
- Hopkins, Albert, A. "Magic, Stage Illusions,
and Scientific Diversions, including Trick
Photography." New York, 1897. Cloth, 4to,
556 pp. Illustrated 0 12 6
- "Houdin, Robert, Memoirs of, by Himself." Trans-
lation of, by Dr. Shelton Mackenzie. Phila-
delphia, 1859. Two vols. Cloth, 8vo, 600 pp. 0 15 0
- "— Life and Adventures of." New York. Paper,
4to. Illustrated. 131 pp. 0 5 0
- "The Secrets of Conjuring and Magic; or,
How to Become a Wizard." Translated, with
notes, by Professor Hoffmann. London, 1878.
Cloth, 12mo, 373 pp. Illustrated 0 8 0
- "The Secrets of Stage Conjuring." Trans-
lated, with notes, by Professor Hoffmann.
London, 1881. Cloth, 12mo, 252 pp.. Illus-
trated 0 3 6
- "Card-Sharpping Exposed." Translated, with
notes, by Professor Hoffman. London, 1882.
Cloth, 12mo, 316 pp. 0 3 9
- "The Tricks of the Greeks Unveiled, or Card-
Sharpping Exposed. New York, 1882. Cloth,
8vo, 188 pp. Illustrated

BIBLIOGRAPHY

403

	<i>£</i>	<i>s.</i>	<i>d.</i>
“Houdin’s Soirées Fantastiques et Magiques.” London, about 1840. 32 pp. Illustrated .	0	3	6
“Hells and Hellities.” About 1840. 12 pp. Illus- trated	0	2	0
Hovey, Wm. A. “Mind-Reading and Beyond.” Boston, 1885. Cloth, 8vo, 201 pp. Illustrated	0	5	0
Hatton, Henry. “Secrets of Conjuring.” “Scrib- ner’s,” vol. xxi. pp. 65-69			
Hooper, W., M.D. “Rational Recreations.” Four vols. London, 1782. Calf, 8vo, 1,200 pp. Illustrated	2	2	0
“How Gamblers Win.” New York. Paper, 8vo, 112 pp. Illustrated	0	4	6
Hermann, Addie. “Confessions of An Assistant Magician.” “Lippincott,” vol. viii. p. 482 .			
Hardy, F. “Ventriloquism Made Easy.” Illus- trated. London. Cloth, 94 pp.	0	1	0
— “Parlour Magic.” Uniform with the above .	0	1	0
Hermann, Alexander. “Light on Black Art.” “Cosmopolitan,” vol. xix. pp. 207 to 214. 1892			
— “Necromancy Unveiled.” “Lippincott,” vol. viii. p. 475			
— “Some Adventures of a Necromancer.” “North American Review” (Chicago), vol. clv. p. 418. 1892			
— “The Art of Magic.” “North American Review” (Chicago), vol. cliii. p. 92. 1891. .			
Jastrow, Joseph. “Psychological Notes upon Sleight-of-Hand Experts. “Scientific Ameri- can Supplement” (New York), vol. xlii. p. 17,488			
— “Psychology of Deception.” “Popular Science Monthly,” vol. xxxiv., pp. 145-157 : 721-732 .			

- | | £ | s. | d. |
|---|---|----|----|
| Jennings, H. "The Rosicrucians: their Rites and Mysteries." 1879. 8vo. Illustrated . . . | | | |
| Jennings, J. J. "Theatrical and Circus Life." Chicago, 1893. . 8vo, 608 pp. Illustrated . . . | 0 | 5 | 0 |
| Kellar, Harry. "A Magician's Tour." Chicago, 1886. Cloth, 8vo, 214 pp. Illustrated . . . | 0 | 3 | 6 |
| — "Arithmetical Calculations." Philadelphia, 1885. Pamphlet, 32 pp. | | | |
| — "High-Caste Indian Magic." "North American Review." Chicago. Vol. clvi. pp. 75-83. 1893 | | | |
| — "Magic among the Red Men." "North American Review." Chicago. Vol. clviii. pp. 591-600. 1895 | | | |
| Kunard, Prof. R. "The Book of Modern Conjuring." London. Coloured wrapper. 8vo. 216 pp. Illustrated | 0 | 2 | 11 |
| — "The Book of Card Tricks." London. Coloured wrapper. 8vo. 180 pp. Illustrated | 0 | 2 | 11 |
| Logan, Olive. "The King of Conjurers (Robert Houdin)." "Harper's Magazine," vol. lv., pp. 817-31 | | | |
| — "Before the Footlights and Behind the Scenes." Philadelphia, 1870. Cloth, large 8vo, 678 pp. Illustrated | 0 | 15 | 0 |
| Landells, E. "Boy's Own Toy Maker." London, 1866. Cloth, 12mo, 160 pp. Illustrated | 0 | 7 | 6 |
| Lee, F. G. (Rev.). "Sights and Shadows." 1895. 8vo | | | |
| Lee, F. G. "Glimpses of the Supernatural." New York, 1875. Two vols. 12mo. | | | |
| Legerdemain. "The Universal Conjuror; or, The Whole Art of Legerdemain as practised by the famous Breslaw, Katterfelto, Jonas, Flocton, Comas etc." 1829. Small 8vo | 0 | 5 | 6 |

- Le Roux and Garnier. "Acrobats and Mountebanks." London, 1890. Cloth, 4to, 336 pp. 233 Illustrations I 0 0
- Loisette, Prof. A. "Physiological Memory." New York. Paper, six parts, 200 pp. I 10 0
- Lorento, Prof. "Amateur Amusements." New York, 1878. Cloth, 8vo, 376 pp. Illustrated 0 3 6
- Lockhart, W. "Advanced Prestidigitation." London, 1894. Paper, 8vo, 30 pp. 0 5 6
- Lucas, T. "Memoirs of the Lives, Intrigues, and Comical Adventures of the most famous Gamesters and Celebrated Sharpers in the Reigns of Charles II., James II., William III., and Queen Anne." London, 1714. Calf, 12mo
- Lynn (Dr.), H. S. "How it's Done." London, 1877. Paper, 52 pp 0 8 6
- Lockyear, F. W. "The Practical Ventriloquist." London, 1883. Boards, 56 pp. 0 2 9
- "London Conjuror, The." London, 1800. Pamphlet, 36 pp. 0 7 6
- Lillie, Arthur. "Madame Blavatsky and her Theosophy." London, 1897
- Little, Geo. W., Editor and Proprietor of "Mahatma," a magazine devoted to the interests of Magic Annual Subscription 0 5 6
- Macaire, Sid. "Mind-Reading, or Muscle-Reading?" London, 1889. 8vo, 80 pp. 0 5 6
- Maccabe, Frederic. "The Art of Ventriloquism." London. Boards, 8vo, 110 pp. 0 1 6
- "Magic and Pretended Miracles." London, 1848. Cloth, 12mo, 192 pp. Illustrated 0 5 6
- Marion, F. "Wonders of Optics." New York, 1869. 8vo

	£	s.	d.
Maskelyne, John Nevil. "Sharps and Flats." London, 1894. Cloth, 8vo, 335 pp. Illustrated	0	6	6
— "The Magnetic Lady." London. Pamphlet. 16 pp.			
— "Modern Spiritualism." London, 1875. Boards, 8vo, 182 pp.	0	7	6
— "Natural Magic." "Leisure Hour," vol. xxvii., pp. 5-204			
Miles, Pliny. "American Phreno-Mnemotechny." New York, 1846. Calf, large 12mo. 268 pp.	0	15	0
Moon, G. P. "How to give a Conjuring Enter- tainment." London, 1896. Paper, 65 pp. Illustrated	0	1	2
Maclaren, T. "Systematic Memory." London, 1866. Boards, 8vo, 55 pp.	0	3	9
Manning, W. "Recollections of Robert Houdin." Chicago, 1898. Pamphlet, 30 pp. Illustrated	0	1	6
Markwick, E. "How to Win at Nap." London. Boards, 8vo, 60 pp. Illustrated	0	3	6
Miller, David Prince. "Life of a Showman." London. Coloured wrapper, 8vo, 200 pp. .	0	10	6
Magus. "Magie Blanche en Famille." Paris, 1894. Paper, 4to, 355 pp. Illustrated	0	6	6
Muir, John. "Bazaars and Fancy Fairs." Paper	0	1	3
"Magazine of Mysteries." London, about 1840. Paper, 130 pp. Illustrated	0	3	6
Morris, Richard. "The Life and Mysterious Trans- actions of Richard Morris, Esq." 1798. Sewn, small 8vo	0	10	6
Middleton, A.E. "All about Mnemonics." London, 1887. Paper, 8vo, 100 pp.	0	7	6
"Magical Mirror (The)." London, about 1750. Paper, 8vo, 75 pp.	0	7	6
"Natural Magic." "Chambers' Miscellany," No. 82			

BIBLIOGRAPHY

407

	<i>£</i>	<i>s.</i>	<i>d.</i>
Naude, G. "History of Magick." London, 1865. Old sheep, small 8vo	0	15	0
Neil, C. Lang. "The Modern Conjuror and Drawing Room Entertainer." London, 1903. Dmy. 8vo., 416 pp. 512 Illustrations			
Newnes, Geo. & Co. "Picture Magazine." Vols. I. to VI. 1893-5. Contain various interesting articles on Magic, etc.			
"One Hundred Amusements." New York. Boards, 8vo. Illustrated	0	3	6
Ormonde, Dr. "Mystery Unveiled." Edinburgh. Cloth, large 8vo, 180 pp. Illustrated	0	5	6
"Parlour Magic." New York, 1899. Cloth, 8vo, 191 pp. Illustrated	0	3	6
"Parlour Tricks with Cards." New York. Boards, 8vo. Illustrated	0	3	6
Pepper, John Henry. "The Boy's Play-Book of Science." London. Cloth, 8vo, 440 pp. Illustrated	0	5	6
— "The Boy's Play-Book of Metals." Uniform with the above	0	5	6
— "The True History of the Ghost, and all about Metempsychosis." London, 1890. 8vo, 46 pp.			
"Philosophical Recreations; or, Winter Amusements." London, about 1800. Boards, 200 pp.	0	7	6
Piesse, G. W. Septimus. "Chymical, Natural, and Physical Magic." London, 1858. Fancy cloth, 8vo, 201 pp. Illustrated	0	10	6
Porta, Jo. Bapt. "Natural Magick." London, 1658			
Podmore, Frank, M.A. "Apparitions and Thought Transference." London. 8vo			
— "Studies in Psychical Research." New York, 1897. Cloth, 4to, 450 pp.			

	£	s.	d
"Parlour Magic." London, 1838. Cloth, 16mo, 183 pp. Illustrated	0	10	6
Patrice, Mdle. "Conjuring, a Capital Accomplish- ment for Ladies." "Lady's Magazine," vol. iv. No. 21			
Patterson, A. "Shadow Entertainments." London, 1896. Paper, 8vo, 88 pp. Illustrated	0	1	3
"Parlour Magician (The)." New York. Paper, 8vo, 126 pp. 121 Illustrations.	0	2	9
Preston, Paul. "The Fireside Magician." New York. Paper, 8vo, 130 pp. Illustrated	0	2	9
"Pastimes for Winter Evenings." 32 pp. Illustrated	0	1	6
Quinn, J. P. "Nineteenth Century Black Art." Chicago, 1896. 12mo, 104 pp.			
Rochas, A. de. "Trials by Fire and Fire Jugglers." "Popular Science Monthly," vol. xxi., pp. 645-650			
Robinson, W. E. "Spirit Slate-Writing and Kindred Phenomena." New York, 1898. Cloth, 8vo, 155 pp. Illustrated	0	5	0
— "Extraordinary Mystical Novelties." New York, 1898. Pamphlet	0	1	6
"Routledge's Handbook of Magic." London, 1870. Boards, 8vo, 64 pages. Illustrated	0	3	0
"Revelations of a Spirit Medium." St. Paul, 1891. Paper, 8vo, 324 pp. Illustrated, rare	0	4	9
Roterberg, A. "The Modern Wizard." Chicago, 1895. Cloth, 8vo, 177 pp. Illustrated	0	6	6
— "Latter-day Tricks." Chicago, 1896. Cloth, 8vo, 104 pp. Illustrated	0	6	6
— "New Era Card Tricks." Chicago, 1827. Cloth, 8vo, 284 pp. Illustrated	0	9	0

BIBLIOGRAPHY

409

- | | <i>£</i> | <i>s.</i> | <i>d.</i> |
|---|----------|-----------|-----------|
| Russell, Fred. "Ventriloquism and Kindred Arts."
London, 1898. Cloth, 8vo, 100 pp. | 0 | 3 | 9 |
| Reeves, James. "How to Read the Cards."
London. Paper, 40 pp. | 0 | 1 | 1 |
| Sachs, Edwin O. "Modern Theatre Stages."
Engineering, January 17, 1896, to June 11, 1897 | | | |
| — "Sleight of Hand." London, 1885. Cloth,
8vo, 408 pp. Illustrated | 0 | 7 | 0 |
| Sage, X. LaMotte, A.M., PH.D., LL.D. "Hypno-
tism As It Is." New York, 1897. Paper,
16mo, 116 pp. Illustrated | 0 | 2 | 9 |
| Salvert, E. "The Occult Sciences." Two vols.
London, 1846. 12mo | | | |
| Skinner, W. E. (Compiler). "Wehman's Wizard's
Manual." New York, 1892. Paper, 8vo, 122 pp. | 0 | 2 | 9 |
| Snow, T. "Apopiroscopy; or, a Faithful and
Complete History of Experiments and Obser-
vations, Chemical, Magical, and Mechanical."
London, 1702. Half-calf, post 8vo | | | |
| Society of Psychical Research Proceedings. Vols.
I. to XI. London, 1882-3 to 1895 | | | |
| Solovyoff. "A Modern Priestess of Isis." Lon-
don. Cloth, 8vo, 366 pp. | 0 | 8 | 6 |
| Stanyon, Ellis. "Conjuring for Amateurs." Lon-
don, 1897. Coloured wrapper, 8vo, 122 pp.
Illustrated | 0 | 1 | 3 |
| — "Conjuring with Cards." London, 1898.
Coloured wrapper, 8vo, 100 pp. Illustrated | 0 | 1 | 3 |
| — "Hand Shadows." London, 1898. Pamph-
let. Illustrated | 0 | 1 | 1 |
| — "Flashes of Fun." London, 1897. Cloth,
gilt, 4to, 500 pp. Illustrated | 0 | 5 | 0 |

- | | £ | s. | d. |
|--|---|----|----|
| Stanyon, Ellis. "Paper-Folding." "Picture Magazine" (George Newnes and Co.), vol. vi. 1895 | | | |
| — "New Coin Tricks." Paper, 16 pp. Illustrated | 0 | 3 | 6 |
| — "A Bibliography of Conjuring." London, 1899. Illustrated wrapper. 8vo, 24 pp. | 0 | 1 | 6 |
| — "Magic." A monthly magazine | 0 | 0 | 6 |
| Sphinx (The). "Book of Puzzles." London, 1895. Cloth, 8vo, 122 pp. Illustrated | 0 | 1 | 9 |
| Stodare, Col. "Stodare's Fly Notes." London, 1865. Boards, 8vo, 126 pp. Illustrated | 0 | 10 | 6 |
| Shaw, W. H. I. "Magic and its Mysteries." Chicago, 1893. Paper, 8vo, 61 pp. Illustrated | 0 | 4 | 6 |
| — "Magic Up-to-Date." Chicago, 1896. Cloth, 8vo, 104 pp. Illustrated | 0 | 7 | 6 |
| — "The Book of Acts." Chicago, 1896. Pamphlet, 8vo | 0 | 2 | 6 |
| "Supernatural Magazine." Dublin, 1809 | | | |
| "Tricks and Illusions with Cards." Glasgow. Coloured wrapper, 64 pp. Illustrated | 0 | 3 | 6 |
| Taylor, Rev. Ed. S., B.A. "The History of Playing-Cards." London, 1865. Cloth 8vo, 522 pp. Illustrated | 0 | 15 | 0 |
| "Thaumaturgia; or, Elucidations of the Marvelous." London, 1835. Cloth, 8vo, 362 pp. | 0 | 7 | 6 |
| Theobald, Prof. J. D. "Magic and its Mysteries." London, 1880. Boards, 8vo, 144 pp. Illustrated | 0 | 1 | 9 |
| Thiselton, T. F. "The Ghost World." 1893. 8vo | | | |
| Tissandier, Gaston. "Popular Scientific Recreations." London. Cloth gilt, 8vo, 780 pp. 800 Illustrations | 0 | 8 | 6 |
| Timayennis, T. T. "History of the Art of Magic." New York, 1887. 8vo | | | |

BIBLIOGRAPHY

411

- Trewey, Felician. "Shadowgraphy." London, £ s. d.
 1893. 8vo
- Truesdell, John W. "The Bottom Facts Concern-
 ing the Science of Spiritualism." New York,
 1883. Cloth, 8vo. 331 pp. Illustrated . . . 0 10 9
- Theo, R. "Les Silhouettes à la Main." Paris,
 Paper 0 7 6
- Vere, Aprey. "Ancient and Modern Magic."
 London, 1880. Boards, 8vo, 125 pp. Illus-
 trated 0 8 6
- Prior to being published in book form it
 appeared, serially, in the *Liverpool Weekly
 Post* during 1878.
- Vaucanson, M. "Account of the Mechanism of
 an Automaton playing on the German Flute."
 London, 1742. Half-morocco, neat, 4to . . . 1 0 0
- "What Shall We Do To-night?" New York.
 Cloth, 8vo. Illustrated 0 10 6
- Weatherly, Lionel A., M.D. "The Supernatural."
 Bristol, 1894. Cloth, 12mo, 288 pp. Illustrated 0 5 6
- Welton, Thomas. "Mental Magic." London, 1884.
 4to
- White, John. "Hocus-Pocus; or, a Rich Cabinet
 of Legerdemain Curiosities." *Circa* 1715.
 Calf, 12mo. Illustrated 2 5 0
- "White Magic." "Encyclopædia Britannica," vol.
 xv., pp. 207-11
- "Whole Art of Legerdemain." (Anon.) Phila-
 delphia, 1852. 18mo
- Wright, Thomas. "Narratives of Sorcery and
 Magic." New York, 1852. 12mo, two vols.
 8vo, 691 pp. 1851. Half-calf 1 15 0

	£	s.	d.
“Wizard of the North.” “Handbooks of Magic.” 36 pp.	0	3	6
Van Reusselaer, Mrs. J. K. “The Devil’s Picture Books.” Royal 8vo. Illustrated . . .	1	1	0
Willmann, Carl. “Die Zauberwelt.” Hamburg. The most successful periodical (monthly) de- voted solely to the interests of magic . . .			

LIBRARY OF CONGRESS



0 019 848 532 9